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The **CHRISTIAN BROADCASTER**

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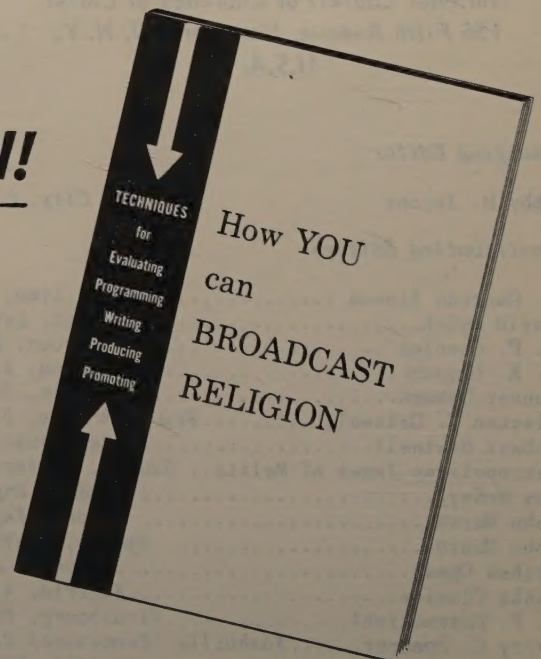
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"Exactly WHAT Do You Do?"

PAMELA ILOTT

I have stolen my title -- "Exactly What Do You Do?" -- from a direct question -- my mother's. I'm not at all sure I was able to answer her, even with many words and extravagant gesturing. I find it so much easier to *do* than to *explain how*, when it comes to television production. Meantime, here are some of the things I did say to my mother....

Since there is already a fair-sized bibliography on the medium of television and all its mechanical devices, from balops to rear-screen projectors, bear with me if I choose to ramble through the fields of practical experience rather than guide you down the well-planned avenues of academic study. Producing television is a stimulating, demanding, sometimes terrifying job. You are stimulated by the immediacy of the performance, appalled by the irrevocable mistake, awed by the vast potential audience -- nearly forty million homes with television sets.

For the religious broadcaster is added an extra stimulus, an extra responsibility -- responsibility not only for skilled packaging and fine salesmanship, but also -- unlike the average "ad-agency man" -- for the quality of the product offered. Of all men in this field, the religious broadcaster must delicately steer between the Scylla of artistic or intellectual triumph with a limited number of viewers and the Charybdis of mass popular appeal with little spiritual substance. And a bold, straight course it must be once he charts it, for nowhere does indecision show more disastrously than in a religious program that tries to be everything to all people at once.

Many factors, most of them outside your frame of reference as producer, will influence your choice. The Church must decide on the order of priority in its mission fields and what it most urgently wishes to say, but be sure that you have a clear directive. Without such a directive you cannot decide on treatment, style. The program you devise to catch the interest of an unchurched teen-ager will differ vastly, or should, from that designed to share a deeper experience with initiates. The language you use, the point at which you take up the story will all be different. A program planned to shock the complacent will not at the same time comfort the afflicted. A program for shut-ins is seldom listened to by families just home from a church service.

Time Is a Factor to Be Studied

There is a place for all these kinds of programs, but you cannot crowd them like so many angels onto the head of a single pin. Six hours per home, per day (statistics tell us), of home viewing are competed for by many stations, and even more numerous interests. Time is precious, not just in terms of dollars and cents. More importantly, in television nothing can redeem the wasted minute. The question of "when," too, is outside the producer's province; but don't neglect to study it, for again it should have a marked influence on your choice of treatment. Indian culture places great stress on the importance of certain music for certain times of day. A raga for the evening should not be sung in sunlight. It seems at first, to a Western mind, a purely arbitrary -- if not--

downright superstitious -- limitation; but as you study it deeper you begin to feel the subtleties of the decree, and to approve.

So, and much less subtly, in television strong drama may enthrall in the evening and be unacceptable at nine on a fine Sunday morning. Summer and winter moods differ, too. Consider who are the potential audience on such a day and at such an hour and what type of viewer is your legacy from the programs preceding yours. Is the program network or reaching a local audience? What is the language they speak -- of machinery and commerce or of crops and fishing, of earning or of housekeeping? Are they eager or jaded?

"Research -- statistics -- this is my job?" you say. Bear with me. We are beginning to get nearer to your really creative function as a producer.

Now, What Are You Going to Say?

Assume that you are clear of the audience you desire. Now comes the essence of your work. *What* are you saying to them? You cannot even conceive a program idea, let alone get it across, until you know this. Not just know it yourself but reduce it to the cut-stone, its worth apparent, shining. You must, before you can produce, be able to communicate your idea to all the people who work with you -- to writer, director, technicians, musicians, the whole team.

This power of communication is, I believe, the crux of good production. You will always find people with ideas to contribute on staging, on all the technical details -- if you can make them value it, too. One team member, with a different or even a hazy concept of the theme of the program can unwittingly distort, weaken, defeat its whole purpose.

Don't Let Forms Obscure Content

One final word on "themes." Don't overload your program with different ideas. The average mind will grasp only one main point in even a powerful program. Too many variations of the theme will distract the viewer and dilute the impression. And, I beg you, particularly in our work, *never* be tempted away from "what" by "how." Don't become so dazzled with production facilities and techniques that form obscures content. Don't be lured from your objective by a brilliant new way of staging or the services of a hundred-piece brass band or a famous personality or -- and this is a subtler temptation -- the approval, nay, even the attention of the critics. Remember, that means your own Com-



MISS ILOTT receives the 1958 Sylvania Award for the CBS inter-faith program, "Look Up and Live," outstanding among religious programs.

mittees and Boards, your own friends, not just powerful Television Reviewers. Don't be so carried away by your creative fervor that people rave over the "how" and forget the "what" and the "why."

Broadly speaking, "how" is a balance of format and style -- format being suggested or modified primarily by theme and (that phrase so beloved of committees) "target audience" -- only to a lesser degree by the facilities and talent at your disposal.

Dream -- But Be Realistic!

In a dream world you would ask yourself what is the most tremendous program idea the human brain can conceive. Then you would proceed to line up the necessary ingredients. But for all common, practical purposes, here you usually pause awhile and make an inventory of your resources.

These resources will vary from a network's half million a year to a few hundred dollars for local expenses; from the interest of a Broadway star to the talents of a hometown girl who has a way with children. You may have the guarantee of a year's weekly programming or a five-minute spot before the local news. Don't underestimate one jot or tittle of it. Don't neglect the opportunity at hand to dream of a spectacular, nationwide success.

Naturally, you must be influenced by the budget. Don't attempt realistic historic

drama if you can't afford decent costumes (remember the price of wigs). Don't plan mob scenes if you can't clothe as well as hire more than four actors. Don't waste scholars of brilliant intellect by asking them to play charades -- no, that's not as wild a fantasy as it sounds. A badly set-up interview, with everyone pretending just to chance across one another in the studio, is play-acting. On the other hand, don't set up a panel discussion merely because it's easy on the budget unless you have people with something worthwhile to say -- and people who can say it well.

You Will Need to Be Ruthless

This may be the place to go on record with a sample of a conscientious producer's ruthlessness (I admit many failures). Find other ways of honoring your distinguished colleagues -- however worthy, however likeable they are. Unless they really fulfill the heavy demands of television with warmth or excitement, can articulate a point of view they unfeignedly believe, can forget themselves in their absorption with their theme,



Another award -- this time from the Broadcasting and Film Commission (NCCUSA) -- one of twenty-seven granted at a banquet for members of the radio/television industry.

don't subject them and their faith to the merciless scrutiny of a battery of cameras. When you have found the right men, train them and give them experience; provide the right materials, the right setting. Much of this goes beyond a producer's function, but you must be alert to these factors.

I touched on an aspect of ruthlessness. *Ruthlessness* can be a very ugly word and much

over-dramatized. What I mean is the singleness of purpose that drives forward a compact, effective production -- shorn of irrelevant devices (however charming), resistant to side-issues (however tempting). All these things have a place, of course. A producer should browse richly among them, nourish himself on a wealth of material, spark his palate with the rare and daring. But once his purpose is clear to him and production starts, then no more nibbling at stray blossoms. Eyes ahead and no distractions. Everything he needs he can use unerringly, utterly sure of his judgments. This is what gives a program that indefinable quality we call *style*. It's a program's personality.

I am deliberately leaving a discussion of formats for a more technical article. At the moment I am more interested in discussing function.

Next in Order -- A Writer

So, let us assume that theme and format are agreed upon. You have a project or, as it's known in commercial circles, a *property*. Someone has to get it down in detail, interpret the good idea as specific instructions, give the bones flesh. You call in a writer, even if it's a matter of answering your own summons. If you must wear both hats, at least keep them separate or you will severely handicap your critical faculties.

A few near-geniuses can write, produce, direct and star in their own shows successfully; but, by time alone, this taxes even an exceptional man and the best work is normally done by a team. Each member of it brings a specially developed talent, a particular angle of vision, a concentrated knowledge. A good producer blends these judiciously to get the best possible result. Balancing his own judgment -- or his own inclinations -- with those of the group, he never lets the show itself lose identity.

Essential Characteristics

Often a producer is the originator of the show idea or format. At other times he is chosen to find a way of interpreting someone else's vision (usually at a strictly limited cost). There are as many different kinds of producers as there are shows. But these persons must have in common three essentials -- imagination, the capacity to be articulate and the gift of leadership. The last will vary in quality and style. One holds a team to its course by sheer power of personality, drive, will power, superior skills; another by tact, patience, what people these days like to call *empathy*, or a

combination of personality traits. However, vision and articulation are requisite.

The producer chooses his team and accepts responsibility for them -- (and for the finished script), director, artists. If his judgment is faulty, the show suffers; or he stays up all night mending a weak script or praying for a miracle. Big shows carry one or more associate producers, too. They contribute ideas, research program possibilities, watch the costs, see to details and (to a reasonable extent) lend moral support to the producer.

Then Comes the Director

Then comes the director. He is in charge of the physical production of the program. He is the one who works out details of setting with the designer and (usually with the producer and casting office) chooses actors. He is responsible for staging the play or discussion, interpreting the script correctly, photographing action in such a way that it is clear, effective. Supervising the technicians, goading all concerned to greater efforts and harassing the producer for more money, more time, more everything -- these are also duties of the director.

Choice of writer and director are key decisions on a program. Either individual-- unless he is thoroughly briefed on what the program should be, should say -- will fill the vacuum with his own ideas. These ideas may be good, but different. Views should be synchronized like watches before operations begin. Once rehearsals are in progress only a minimum of adjustment can be made without jeopardizing the show. Little touches added, an impression corrected, pace adjusted --- yes. But the point of view a director has given to his cast or the general mood of the piece cannot be tampered with too drastically without confusing both actors and audience.

Here let me advise strongly -- observe *the chain of command*. Work through your director. It's slower, sometimes tiresome, but it's essential to back up the cast's and crew's confidence in him and to avoid conflicting instructions. If you as producer can't work with your director, then fire him -- or resign!

And His Production Assistant

The director has his own "Man Friday" -- known to us as the production assistant. He is the one who does the most for the many, with the least reward. He must remember to remind practically everyone else about practically everything -- from calling a produc-

tion meeting to phoning their wives. He "breaks down" the instructions explicit in the script into practical working lists of scenery props, costumes, special effects needed. He summons consultants to estimate costs, draws up a rehearsal schedule, checks and re-checks every detail of production. He times the show, prompts the actions, bolsters the director's morale in critical moments and humors the producer. He will one day be a producer or director himself.

Added to this basic group unit are the embellishments, and very practical ones, of the "shared services." Those of staff writers, scenic designer, set dresser, costume designer, musical director, make-up adviser, special effects supervisor, assistant director, lighting director, budget controller, cost estimator, technical director, graphic arts designer, publicity man, film editor, audio man, floor manager, camera men, boom pushers, engineers, stagehands, wardrobe handlers, make-up men, sound engineers, carpenters, painters -- I could still go on! You can see how many skills are involved in even a simple program.

Basic Role of the Producer

Essentially, the producer's function is to avail himself of all these skills in the service of the program in his charge. He pours his own energies and time unstintingly into a creation that may glow on a television screen for half an hour -- or for only a few minutes -- and be done with. And then -- and then he begins all over again to build the next program even better.

British born and educated -- majoring in literature, history and religion -- MISS ILOTT matriculated with Distinction and gained the Higher Certificate of Durham University. She later joined the Columbia Broadcasting System as a script editor and, until her appointment last year as director of religious broadcasts, produced its award-winning Sunday morning series, *Lamp Unto My Feet*. Her aim has been to introduce to religious broadcasting the best professional talents in the theatre and in television today. Choreographers, opera singers, contemporary cartoonists and painters have been pressed into service, along with the many playwrights and actors of outstanding professional reputation.

The producer will stimulate creative ideas, tone down the mad ones, modify the extravagant ones, supplement from his own experience and knowledge. He will soothe temperaments, hold the purse-strings, bully and cajole and train his successors.

Finally, to be not only a good producer but also a happy one, he will be willing to work with talents bigger than his own.

Specific steps in production routine go something like this:

Steps in Production Routine

Various essential meetings with the Board to discuss program aims -- target audience, message, broad planning. This includes evaluating resources and time, allocating budgets, deciding on drama, panel or a composite format for the proposed series.

Meetings with the staff (associate producer, director and publicity director or press agent) to brief them on plans, get their reactions, assign specific responsibilities for research and development.

Preliminary meetings with the writer to outline theme of assignment, discuss treatment, warn of budget limitations, fix deadlines. The choice of a writer is of vital importance. You must weigh the merits of their different styles -- a gift for charming fantasy or for powerful realism, pathos or comedy; a sense of historic drama or a vital awareness of contemporary themes and idiom. Never distort a writer's talents on the Procrustean bed of expediency or of fashion. Search for the ideal, the artist and the craftsman. Give him the opportunity to improve your own concept.

Concentration on the Script

You may ask for a preliminary outline or merely for a first draft. Then you work together again, moulding the script to your needs or limitations but always with the writer's own craft. It is your responsibility to articulate your needs to him, help him meet them. It is often tempting to save time and make the revisions yourself. In such cases, it is possible that you are a better script editor than a producer. Don't buy a dog and then do your own barking!

With a script basically to your satisfaction, you consult your director and associate producer, discussing every aspect of it. Will it time well? Who would be ideal in the cast? Are the set demands too heavy? Is it going to call for extra rehearsal?

Their fresh approach may discover even more merits. Their critical judgment may anticipate problems.

You will probably cast in close cooperation and with a casting adviser to line up potential talent. In a deadlock my own rule is to accept the director's choice, for his is the responsibility of getting a good performance from the cast chosen and his experience with the actor in question -- with the actor's talent, discipline, speed of study -- gives value to the director's judgment.

The mechanics of production then come into play. With scripts having been previously circulated, a meeting is called -- literally, a "production meeting." Here final approval on the set design, instructions on how it is to look, style of furnishing, types of costumes and so forth are given. Estimates are made of detailed costs -- and usually you begin to cut some of the non-essentials. Can you eliminate that one sound effect? Can you simplify that unit of scenery, bring the make-up man in an hour later, do without that costume change?

Finally the Director "Takes Over"

From this point on, the heavier burden is the director's. While you attend to public relations, he calls rehearsals, schedules meetings with the lighting director, within the limits of time and money you have set works to achieve a good show. You attend rehearsals to *supplement* him not to *supplant* him. You may debate with him over a cut in dialogue or the rephrasing of a line for an actor's benefit or dramatic effect, but try to meet his requests and *never* directly countermand his instructions to actors or technicians.

If you disagree, if you have brain waves on how to overcome a particular problem, let them be for his ear alone. This applies in rehearsals and to the "air" show itself. Utmost concentration is demanded of a director. Shield him from problems if you can; don't add to them. If you're not satisfied with the program and you think his direction fell short, tell him. Don't grumble to the others that he ruined your show. It was his show, too!

When the production is over, take time to look at it critically. You will learn a lot. If you have been handling the publicity for it yourself, check the results. Tidy up the loose ends, then move on. Television is fleeting. You have time neither to glow with triumph nor to despair over failure. You're already half-way into the *next* production.

James W. Kennedy

THE HUMAN VOICE

An Instrument of God

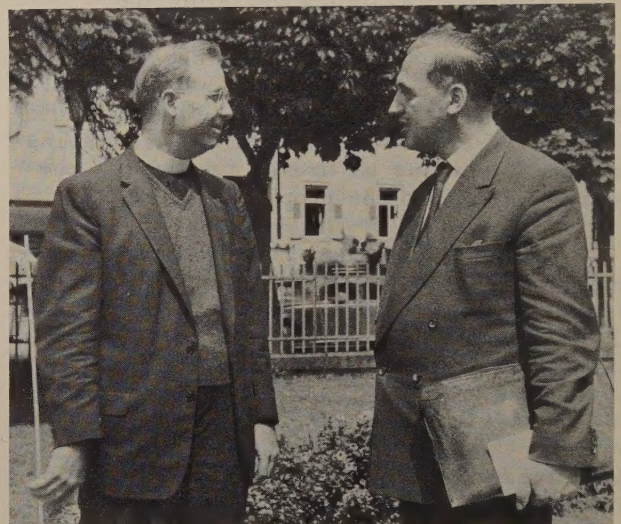
Rarely does one fully appreciate that God-given instrument, the human voice, until it becomes *discombobulated*. Almost every clergyman, public speaker, and certainly every broadcaster, lives in a kind of neurotic dread that he will lose his voice, and that its golden tones will be silenced just before one of his great moments of utterance. Most of us learn to live with this neurosis, even though from time to time we are afflicted with a bug which throws our larynx out of whack and we become a whispering baritone so limited in volume that not even an ultra-sensitive Altec mike can pick it up.

Actor Versus Clergyman

My particular task is to deal with the human voice and how it may be more clear, persuasive and powerful in services, sermons, addresses, and in the media of radio-television. For many years I have found myself contrasting the profession of acting with that of the clergyman, since I have had a little experience on the stage, a little bit longer experience with singers and with choirs, and more years than I care to think about as an open-mouthed parson. Let's make the contrast.

I have always been impressed with the professional actor who labors so endlessly to perfect the use of the voice, often spending hours on a single word or nuance. His one purpose is to convey the meaning and mood of what he is saying to the persons to whom he is saying it. I know of no clergyman who labors in like manner to develop his skill in using his voice for the spread of the Good News through the reading and preaching of the Word of God.

There is really only one way to develop skill in the use of the voice and make the most of these endowments, and that is by practice. This does not mean that such practice is based on vanity for making our voice more mellifluous or resonant, to be admired by the hearer. To the contrary. The func-



While attending a World Council of Churches conference in Europe, DR. KENNEDY (left) talks with PASTOR H. W. von MEYENN, an editor of "The Christian Broadcaster" and director of the Bethel/Bielefeld Church Radio Center.

tion of the minister is to teach the mighty acts of God in every way possible. This is the source of the impulse to improve the instrument for better communication. Never forget this.

Clerical "Voice Types"

There are many types of clerical voices in daily use throughout the Church, most of them being used at the lowest common denominator of effectiveness with no chance of ever changing, unless a person is somehow helped to hear his own voice as it really is and to work hard to correct his faults. This is an imperative for all clergymen, especially for those who use radio and television. Even if what we say is not worth hearing, the people want to *hear* it. There is no earthly excuse, and probably no heavenly one either, for the neglect of God's instrument, the human voice, which is the greatest channel for getting His way known and followed in the world.

Some years ago, mostly for fun, I began to keep notes on the different types of clerical voices I heard. It is hard to describe them without a demonstration. To appreciate the differences, one would need a tape recording of an actual sample of each one, which could be heard over and over again as a horrible example to be avoided like the plague. Here are a few voice types all too common, one or more of which you may have heard -- one or more of which others may find in you:

The *cliff jumper* has a monotonous drone, followed by a "swallow-up," with the words being lost. The *breather* has an audible intake of breath -- like a mighty wind. The *pious* is the dealer out of "honeyed words" -- sickeningly sweet. The *expressionist* reads meaning into words rather than out of words. The *lullaby* type, with a deadly sameness of tone -- and sleepers sleep. On the other hand, the *emphasizer* selects certain words for jabbing and pouncing upon -- usually the wrong word, which is smashed rather than emphasized.

And Here Are Some More!

Then there is the *pauser*, who makes his breaks at the wrong places, loses the rhythm, blocks off the meaning. The *ogler* moves his eyes up and out, down and in, from side to side -- ostensibly to "hold attention" but actually being annoyingly distracting. The *dramatist* strikes a pose, apparently asking, "How'm I doing?" The *jitterbug* uses the nervous, ejaculatory voice -- with gestures to match. The *singer* comes up with a tremolo elongation of word sounds, sometimes off-key.

And now we have the *many-syllabled* -- he who manages an overemphasis on articulation, with one word stretched out of shape and often mistaken for several words. The *runner-out-of-breath* takes too long a phrase in one breath, runs out, revives with another mighty, gulping gasp. The *mumbler* suggests the possible looseness of an upper plate and is commonly called the "lazy-tongued" or the "lazy-jawed." The *hisser* -- a cross between a whistle and escaping steam. And finally, the *roller coaster* -- with the voice going up and down with dizzy, meaningless rapidity -- plus the *yeller*, who intends to be heard -- and is!

It is practically impossible for one to be critical of one's own voice. It usually takes the help of a teacher or a coach or perhaps a wife with a discerning ear. I cannot possibly deal with the whole field of voice training, such as how to breathe (a lot of rib floating is needed), voice levels

(someone really needs to be on the level with you here), volume (a happy medium between a guttural bass and a squeaky tenor), sibilance (depending on the state of your denture), and all the other areas which must be explored by going to a good voice teacher who knows how to develop good technique. There is usually one in every community. All it takes is the recognition of the need and the will to meet it. No matter how well trained our speaking voices are, all of us at one time or another develop distracting habits of speech. One of the most common of these of which we are all guilty, unless we are constantly on our guard against it, is the injection of *an-duh* or *er-ah* or some other sound which indicates a loss of the next word or thought. This awkward stop-gap can be corrected with persistence and concentration.

Again -- to the Actor!

I come back to my original contrast between the professional actor on the stage or a radio-television artist, and the average clergyman. Did you ever hear either of the former carry his lines punctuated by such unscriptural, guttural sounds? It is a very unfortunate habit which dulls our attempt to communicate.

I believe the right kind of speaking voice and the best use of the voice combines these elements: clear enunciation, conveying the right meaning, rhythm (with the accent rightly placed), proper pace, naturalness and suitable volume. It is a voice which does not get between the listener and God.

I have only one purpose behind all these words -- and that is to call attention to the need for speaking God's words with power, conviction, meaning and full glory -- and to some of our failures in so doing. Let us not forget that the human voice is the clergyman's greatest asset, given of God to be used as His instrument. Let us cultivate that voice, haunt the dictionary, practice everlastingly -- so that, through us, God's Word may be forcefully communicated.

* * * *

NOTE: Dr. Kennedy (Episcopalian) is the rector of the Church of the Ascension in New York City. Well known in national and in international religious circles, he is a member of the Department of Information Committee of the World Council of Churches. He participated in the World Conference on Christian Broadcasting held in Frankfurt (Germany) last year, speaking on religious and cultural patterns in North America as they have a bearing on Christian radio/TV.

In the Schools of Germany:

BROADCASTING RELIGION

Excerpts from a special research report, as selected by a member of the survey committee . . .
PAUL GERHARD EBERLEIN

(As Translated from the German)

The question of religious broadcasting in the schools of Germany is a vital one. It is being discussed with great fervor, not only by the many specialists on school broadcasting committees but also by ministers and Bible teachers. Progress in any such discussions requires an assembling of carefully evaluated and tested factual material.

Such an assembling and evaluation of facts has been undertaken by the High School for International Educational Research. One collection of conclusions has been drawn from a broadcast entitled "Rebellion Against God" -- an adaptation of the *Parable of the Vineyard* as given in the Gospel of Matthew, the twenty-first chapter. Eighty teachers were approached for a program evaluation. By deadline, 28 reports had been received -- 12 from high schools, 11 from junior high schools, 3 from elementary schools, 2 from a girls' industrial institute.

Opinions Vary Greatly

A careful reading of these reports indicates first the great variety of existing opinion as regards the drama. It ran the gamut from unconditional rejection to enthusiastic approval. On the basis of this variance of opinion we might easily be led to draw hasty and false conclusions:

1. Coming to any over-all final decision as to school religious broadcasts such as "Rebellion Against God" will be impossible.
2. Because of lack of adequate training in radio program evaluation, the Bible teacher of today is not competent to judge school religious broadcasts.

These conclusions do not necessarily follow.

In spite of opinion differences on many points, there seemed to be a basic question about which most of the teachers agreed -- that dramatic presentations of Bible stories do, in the main, appeal, leaving a relatively long-lasting impression, especially upon the slower children.

Now, in considering the adverse criticisms of "Rebellion Against God," we call attention to the following:

1. The influence of any school broadcast upon the listeners is going to differ with different classroom conditions and times of scheduling the program.
2. The influence will be lessened if the program is scheduled for children who are too young to comprehend it fully. They may react to

some of the dramatic incidents, but they will have very little understanding of basic program implications.

3. There will always be some theologians who will take offense at content or drama format.

Things Should "Happen Fast"

Meanwhile, comments on "Rebellion Against God" emphasized the necessity of catching the child's attention immediately -- with a fast pacing of opening action; with the building of suspense and working to a moving climax -- the action uninterrupted by "devotional meditations" or extensive "moralizing." As would be expected, the skillful use of dramatic musical bridges and sound effects were a valuable addition.

In any such program, however, full effectiveness depends to a great extent upon the teacher and a carefully planned presentation. With "Rebellion Against God," procedure could be something like this:

First step Rebellion in general. What does it mean? Second step Rebellion Against God. Specifically, what does *that* imply? Third step Listening to the dramatized program. Fourth step Post-program discussion, with clarification and elaboration where necessary. This could call attention to program significance in relation to seasonal events of the church year; or to other vineyard references -- such as the vineyard song in the fifth chapter of Isaiah.

After organizing the various reports on the program, members of the educational research group turned them over to the drama's author, Ulrich Gotthelf Fick, for his appraisal. He was then asked to share his reactions with the group. Mr. Fick wrote:

From Here On -- the Author Speaks!

In experimenting with religious broadcasts for the classroom, we hesitated before producing any New Testament stories. Instead, we began with programs on church history or stories from the Old Testament. Our reason in so doing was that, in the New Testament, one is always confronted with the necessity of interpreting the personality of Jesus -- which is "beyond history." Further, shall we actually present Christ as a character in the play? Must we keep strictly to the text when it comes to the words of Christ, or are we free to use a broad translation? If Christ uses the language and terminology of the Bible, does that not mean that all other characters in the play would have to do likewise -- and would not such an

approach lessen their "humanness" and slow up the pace of the entire production?

North German school programmers have approached these problems of New Testament dramatizations by developing a series on "Those Who Knew the Master." Next to the Four Gospels, certainly the story of the apostles is the most vivid New Testament dramatic potential. For this reason, the story of the missionary journeys of Paul were selected for school programming. It has also been found possible to present the various Parables of Christ. With the Parables, the principal decision to make was how to present them so that the timelessness of their teachings could be underscored -- the Good Samaritan on a modern highway, the rich peasant as a farmer of the 1950's.

Let us digress here for a few paragraphs and comment on program structure and dialogue when it comes to dramatizing Bible stories.

Every action and reaction expressed in the dialogue gains force through the tension -- the suspense -- which it builds up. Yet tension-building elements simply "thrown in," with little rhyme or reason, can become ridiculous or clumsy. This is true on the stage. It is even more true in radio where there is no chance for visual elements to cover weak dialogue.

The Place of Creative Imagination

Now, how much liberty may an author take when it comes to dramatizing the Bible? To what extent may he allow his imagination to run riot? What goes beyond "good taste"? For tense dramatic effect, certainly a freedom of imagination (without which no story -- biblical or otherwise -- can be effectively dramatized) should be acceptable -- so long as it *does* keep within the limits of good taste and appropriateness to subject matter...

In facing the problems of scripting "Rebellion Against God," we had to do several things for the sake of obtaining good dramatic effect. We had to "dress up" the skeletal text in order to make vivid and real the vineyard, the servants, the master -- and to bring the entire story within the comprehension of the modern child. We had to decide: Shall we fill the vineyard with workers and center all of the action there? Or should some of the action, perhaps, occur in the house of the master -- or even farther afield?

To Be Emphasized

The chief point that we had to keep always in our minds was the need to show what was really the basic *cause* of the rebellion -- in order that this particular rebellion should not be regarded as an isolated case of regrettable impropriety and insubordination rather than as indicative of a fundamental weakness of human nature (whatever the time or place). And, going a step further, we had to suggest that -- through the years -- there have been people who have taken unto themselves the attributes of God and made of themselves masters in His stead.

Again, specifically, in "Rebellion Against God," a problem was whether the presentation should end with the question propounded by the Parable: *When the lord therefore of the vineyard*

cometh, what will he do unto those husbandmen? Or shall we end with the answer of Christ? -- He will miserably destroy those wicked men, and will let out his vineyard unto other husbandmen, which shall render him the fruits in their seasons. The decision to end with the question was with the thought that this would allow for a greater freedom on the part of the teacher to develop and explain and emphasize the answer of Jesus.

We cannot underline too heavily the importance of the teacher in this type of religious broadcasting. And I would, further, like to express my opinion on one or two other points.

From the variation in reports on "Rebellion Against God," we see clearly the importance of suitable "listening conditions." These include: that no one should be allowed to enter or leave the classroom during the broadcast; that nothing within or outside the room should detract attention from the program; that the radio set should be properly tuned in and adjusted *before* the program begins; that the presentation be preceded by a *brief* introduction -- in the form of a question or selected program quotes -- in order to establish the proper frame of mind for listening.

As a writer, I am pleased that -- in their evaluations of "Rebellion Against God" -- the teachers expressed differences of opinion with respect to structure, dialogue, dramatic detail. At the same time, their reactions enthusiastically pointed to the potential of radio as a tool for religious broadcasting in the schools.

Rebellion Against God

EDITOR'S NOTE: We regret that, for lack of space, we were unable to print the entire script of the skillfully developed "Rebellion Against God." The following excerpts, however, are illustrative of some of the references in the preceding article. "Rebellion Against God" -- written by Ulrich Gotthelf Fick -- was aired in South Germany as one of a series of religious school broadcasts.

NARRATOR: Now, when Jesus went into the temple and taught, there came to him the chief priests and the elders and tried to confuse him with questions. And Jesus answered them in parables ...

VOICE: (OFF MIKE, ECHO) *There was a certain householder, which planted a vineyard, and hedged it round about, and digged a winepress in it, and built a tower.*

NARRATOR: Then came the householder ...

(In the dialogue that follows, "imagination" takes over as the householder interviews and employs tenants (husbandmen) who are to look after the vineyard while he himself is "in a far country." He questions a trusted old man as to whether all is in order. He gives instructions for the appointment of a gate keeper and a tower guard. He explains the conditions under which the tenants will work and announces that, with autumn, he will send his servants to collect his own share of the

harvest. With one voice, the tenants promise to hold to the agreement.)

NARRATOR: And how do the tenants hold to their promise? Let us go with them about the vineyard as they work -- and hear what they think -- the Old Man, the young and ambitious Tenant, the Guard of the Tower, the Keeper of the Gate

OLD MAN: In all my years of working with the vines, never -- no, never -- have I seen such assurance of a good harvest. Fortune is ours -- that we have such a beautiful piece of earth upon which to work. Rich soil. Good pay. A fair and understanding master.

NARRATOR: What of the Young Tenant -- his thinking as he tends the vines?

TENANT: This is really something! A job like this. It's worth all the time it takes -- and the hard work. Of course, I see a few things that could be improved. Wider steps. A well on top of the hill. And, certainly, heavier mats over the vines on cold nights. Even so, I like it here. And nobody's going to get me to leave.

NARRATOR: And the Tower Guard?

GUARD: Hot up here -- and not very exciting, either! Not very much to see. Just the vineyard -- and the road through the valley. The hills. Once in a while some smoke over the rooftops. Yes, it's dull all right. But I like it better than being down there grubbing around in the dirt.

NARRATOR: Now for the Gatekeeper

KEEPER: Things aren't so bad, I guess -- the way they are now. But what a pity we have to give some of the harvest away, just because we're only tenants. Who does all the work? We do! If we were not here -- well, there wouldn't be anything. The weeds would grow wild. The stairs would break down. The walls would fall apart. I say we're doing everything. Then why don't we get the profit -- all of it? Why share with a man who goes off and leaves the work to us? Why let him have anything? What possessed us to agree to such a bargain in the first place? Crazy, that's what we were. Wonder if it's too late to do something now.

NARRATOR: *Wonder if it's too late to do something now?* And so the Keeper of the Gate goes to the Old Man

OLD MAN: Friend, I've always known there were people who couldn't look on anything beautiful without wanting to possess it -- but I never thought you were that kind of a fellow.

KEEPER: Look, Old Man, I didn't come here to listen to one of your sermons. I just

wanted to know whether you think this lease business is fair. Here we are -- doing all the work -- and

OLD MAN: I have just told you. This is our job. We agreed to do it.

KEEPER: (WITH SARCASM) Well, imagine my surprise! I hope you won't object if I talk to some of the others.

NARRATOR: So comes the Gatekeeper to the youngest of the tenants ...

TENANT: You want to know my idea about keeping all the harvest money? How could we? We got our jobs on a lease agreement. If we hadn't agreed, we wouldn't even be here.

KEEPER: Maybe so. But it still remains that we do all the work -- and a lot of the profit goes to somebody who has done exactly nothing.

TENANT: Hold on a minute! The master owns all this, doesn't he? He bought the land, out of his own money. We get paid to work on it. That's our job. It's good pay, too. We can live well on it. You know that, don't you?

KEEPER: Ah, yes, my boy! But we could live still better if we didn't have to share the harvest. You can't deny that.

TENANT: So what! I don't think being rich is the only thing in life.

KEEPER: But -- we could have more vines. We could

TENANT: (INTERRUPTING) Yeah, I know all that. But then where would we be?

KEEPER: You are going to see that many think as I do. The Tower Guard

NARRATOR: Ah, yes, what of the Guard?

GUARD: You mean you figure that we should keep all the harvest money? How could we?

KEEPER: Up here in this tower of yours you don't have a chance to talk to many people. I tell you -- where there's a will

GUARD: (INTERRUPTING) But, the master

KEEPER: The master is far away. He doesn't even live by his own vineyard.

GUARD: He has servants, though. Come harvest time, he will send them.

KEEPER: Granted. And when they arrive, we shall make a bargain with them.

GUARD: You think we can get them on our side? .

KEEPER: Why not? Once we all agree on what we want, there won't be anything we can't get away with

VOICE: (OFF MIKE, ECHO) *My people would not hearken to my voice, and Israel would none of me. So I gave them up unto their own hearts' lust; and they walked in their own counsels.*

(Here the dialogue branches into further persuasion by the Gatekeeper. The Old Man continues hostile. He wants no part of the scheming. The Young Tenant wavers -- tempted by the suggestion of extending the vineyard. Hesitating with him is the Tower Guard. Then comes the harvest -- and the arrival of the first servant. Refusing the bribes of the rebellious tenants, he is thrown out of the vineyard. The second servant -- the third servant beaten, killed, stoned. At last, the son of the master -- and the script dialogue enlarges upon the Matthew account:

Last of all he sent unto them his son, saying, They will reverence my son. But

when the husbandmen saw the son, they said among themselves, This is the heir; come, let us kill him, and let us seize on his inheritance. And they caught him and cast him out of the vineyard and slew him.

At this point the dialogue indicates the grief of the Old Man, who had been unable to influence the hysterical tenants; the shame of the Young Tenant, who had failed to stand up for his convictions; the discontent of the Tower Guard, who finds that he much preferred the former master to the Gatekeeper who, with the killing of the young heir to the vineyard, shows every sign of "taking over.")

NARRATOR: And Jesus said

VOICE: (OFF MIKE, ECHO) *When the lord therefore of the vineyard cometh, what will he do unto these husbandmen?*

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PASTOR LEWI PETHRUS (left) of IBRA
and DIRECTOR KARL G. OTTOSSON in
one of the Stockholm studios.

Files of tape are handled
daily in recording studios.
ENNART BERGLUND (below) is
one of the IBRA technicians.

TECHNICIAN STIG HANSSON
checks portable equipment

IVAR RAMSTROM (left) and
GOSTA KANNEBACK, with the
IBRA mobile unit, travel
in the North Cape area



IT'S TIME WE "WOKE UP"!

HARRY SKORNIA

Executive Director
National Association of Educational Broadcasters

In the previous issue of "The Christian Broadcaster" we printed excerpts from a talk given by DR. SKORNIA to staff members of Station KSEW in Sitka (Alaska). Title: *Radio CAN Be Effective!* During the visit of Dr. Skornia to Alaska last year he was the keynote speaker at the Alaska Missionary Conference of the Presbyterian (U.S.A.) Board of National Missions. The emphasis of his address was on the moral and social obligations of educational broadcasting. The following comments are from that address.

I regret that we as a people, and particularly as Christian leaders, did not recognize strongly enough at the outset the unbelievably powerful potentialities which radio and television would have for teaching the meaning -- or certain kinds of meanings -- of life, standards of conduct and senses of values which would rule our age. We did not recognize the extent to which these media could anesthetize men as well as awaken them, smother the worthwhile with the trivial, create an atmosphere in which the frivolous and escapism predominate. We did not insist on adequate standards of social, moral, spiritual and educational responsibility in the manipulators of these instruments.

I believe that it is an abdication of our Christian responsibility to close our eyes to any kind of prostitution, whether it be of the body or the mind. I believe manipulators who seek to control the minds of men, whether for political or only commercial advantage, must be challenged when they violate Christian precepts. Yet many of the practices I hear outlined I have found challenged little or not at all by America's Christian leadership.

Qualifications -- Specified?

Has it ever occurred to you that, at least in U.S. radio stations, the only person whose qualifications are definitely set is the engineer? He must have a certain level of professional training to show. He must have a license. Before he as an individual can secure this license, he must state and prove his qualifications. Those who control, prepare and serve the program fare, however, have no such standards to meet. They may be as ignorant or as anti-Christian, as ruthless in their estimation of human values or as exploitation-oriented as they like. There is now no guaranteed level of spiritual integrity, education or moral or ethical responsibility which they must demonstrate.

In other words, *these* people, under present standards, are not considered important enough to require sound social, educational or moral qualifications. And no qualifications are specified in either the codes of the industry or the control mechanism of the government's licensing agency, regarding these real manipulators of the public, of the human beings with whom Christians must be concerned. Present practices insure that sound and sight will keep coming, but express little concern and set no real standards regarding what their impact or content shall be -- what they are allowed to do to us and to our children.

Early efforts to protest what we felt was bad, in the very first days of radio and even television, were pretty pathetic. Some wrathful parents threw radio sets out of the window. A few kicked in or shot out their television tubes. But such people soon found that these were *their* radio or television sets, and the gestures were not at all registered where they would count.

Lack of Organized Protests

I find too little record of organized protests on the part of religious leaders during that critical time, just as I do today. Apparently radio and television were considered secular tools with which religious leaders need not be unduly concerned.

But the effects are showing up in *people*, and *people* are our concern. They are showing up in compilations of juvenile delinquency, in what the people believe in, in how many children know who the great political or spiritual leaders of our democracy are (as compared to who the movie and television stars are) and in many other such indications of a deteriorating sense of value appreciation. Too often, Christian efforts at correction are aimed too much at the *symptoms* and too little at the *cause* and their creators.

Loyal as we wish to be to our system, which does *not* have the faults of many other systems, we must still recognize that there are excesses here, and that *certain* uses of these media are due for serious scrutiny and Christian concern. The fact that this concern is being felt may be found in congressional investigations, in new directives given to the Federal Trade Commission, and in many citizen councils being formed in this country to see whether *present* uses are the *inevitable* or the best uses of these media. Here again, I find too little participation, leadership or aggressive influence on the part of *religious* leaders in this important matter. The results, I fear, will be that the corrective measures taken will still fall far short of truly *Christian* standards.

Allow me to analyze a little further some aspects of our present service which call on us as Christian citizens, as well as religious leaders, to help correct, even before we think of the other. For if we do one while neglecting the other our total role as Christians has not been fulfilled. And I would assure you that what I am saying to you is not a concern of myself alone.

Potential Dangers

I recently read a book entitled *Crisis in Communication: A Christian Examination of the Mass Media*, by Malcolm Boyd. With your permission I should like to point up a few of the dangers to American morality and Christian democracy to which he calls attention.

Repeatedly, Mr. Boyd begs us not to blame the mass media for the exploitation they so often engage in: "These are, after all, machines and techniques of our own making and operation. They dominate us only if we dominate one another or condone such domination by use of them, whether that use is intentional or not.... Let us avoid... making modern techniques (or tools) our scapegoats." However, Mr. Boyd adds, "Unless man understands himself, and his brother, he will use his machines to destroy himself and his brother." The tools Mr. Boyd is concerned about are not merely atomic bombs or weapons. They are also the mass media with which some people try to direct or control other people's thoughts and minds and actions. By mass media I mean radio, television, books, magazines, films, comics and all other instruments of information and entertainment of our age.

The usefulness and effectiveness of television as a teaching tool no longer needs proving. It has been proved in Army and Navy studies, in colleges and universities, at the high school and elementary level, and in over a hundred subject matter fields. This kind of use of television (and radio) is no job that our commercial system in the United States can develop or carry out on the scale needed. It's a full-time job, of frightening dimensions.

And Educational Potentials

Perhaps it is a good thing that television has frightened us with its social effects. For by so doing it has awakened us to its educational potential -- and in comparative studies it has even resulted in a new appreciation of the possibilities of that old medium -- radio.

It was found in the Philadelphia Public Schools, for example, that successful music appreciation programs, requiring complete concentration on the message, are far more successful by radio than by television. When these programs are televised, the children are distracted by visual and mechanical details, such as camera movements. Likewise, in music programs concerned with rhythm and tempo more creative expression has been found to result from radio than from television transmission. Imagination is immediately limited and stereotyped by being made concrete and visible.

I believe that the same principles apply in religious uses -- for many of which radio is not only just as good as television but actually much better. The extent to which radio listening can be

engaged in simultaneously with other activities, as well as for emergency use and in those cases where straight facts (or Christian principles or standards) need to be transmitted, should cause religious leaders -- as it has educators -- to think twice before deciding to scrap radio, skip it completely in their plans, or put all their faith in television. In many cases I believe that radio is the logical and natural steppingstone toward television. Invaluable experience can be acquired in the use of radio which will later be applicable for television. Cost is, of course, another factor in favor of radio over television for the volume of broadcasting needed by both the church and education for many purposes.

In the panorama I have presented, at least for the first time in the history of wireless media in the United States, there is a concerted and organized effort under way to use radio and television for carefully pre-tested socially and educationally responsible purposes, and to serve hitherto neglected minority groups. I wish the Church were more active in this movement -- for Christian principles are still too often not represented as strongly as they should be, even here....

Where Radio and TV Can Help

For radio and television I foresee uses that will enable religion to meet the new challenges of our age, to meet some of the problems of the unbelievably increased mobility of population and the increased costs of space. I see radio and television helping the religious profession to achieve that level of remuneration, respect and recognition which it deserves and has deserved for many years -- but which can only be won by courageous leadership and participation in the uses of the media which claim so much of man's time.

In view of the lessons taught the unchurched, who so often have no Christian yardsticks by which to measure daily messages and experiences, I believe Christian leadership must energetically help to shape the total uses of radio and television, as well as using the media themselves.... Unless influenced and used, radio and television represent great dangers to religion, for they represent the most listened-to secular (i.e., materialistic) voices of our age. The clergy must study and understand these media and their misuses and their abuses....

I believe there is a Christian way to work with the owners and operators of radio and television stations. You will recall, I believe, that Jesus counselled patient effort and tact when the disciples were tempted to attack with violence and in anger. I believe the same procedure is called for in this task.

To reach radio and television, it is certain, we must first reach the people who control them. I believe that, if approached correctly, few managers are unchristian in their attitudes. They, too, have their moments of uncertainty and doubt and uneasiness. They, too, want to do what is right and Christian....

Managers want help in building audiences for programs, and will welcome the assistance of Christians -- a large share of our population.

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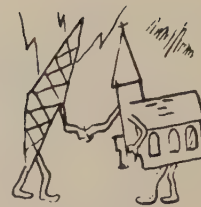
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In Germany, at one of the stations I helped organize, one of the most popular disc jockeys is named Willi Reichert. Willi works into every program he does a few *fine* things -- whether they be Beethoven, a hymn or a prayer. He usually takes a moment to explain how much they mean to him personally. His counterparts are available in Alaska and in the United States, too. Are you working with them? Do you know them personally? In Europe, church leaders are extremely vigorous in the promotion of works by Christian writers and producers, with a background of Christian understanding.

I myself was once the program director of a metropolitan network-affiliated commercial station. I know that I was never receptive to haphazardly planned or dull programs, but I never turned one down simply because it taught Christian living. Most directors are equally understanding. If we go to them with the offer of assistance and can find ways of making ourselves and our Christian beliefs useful, we will usually find potentially responsive Christians under the skins of commercial operators. It is our responsibility to bring out this part in them....

Reaching the People

How does one reach people unless one goes where they are? And that, in this century, is -- for many hours of the day -- before the radio or television set.

A non-communicating Church is unthinkable. And to communicate we must use the communication tools of our age -- not in a half-hearted way, as a chore, but as a primary, adequately budgeted, adequately trained-for, regular service to radio listeners and television viewers....

The record is full of people who have found comfort from religion on the air, and also conversion. We need not *see* the sinner to help. Many of the lost sheep we seek to reach will not be reached in any other way. Not to try with all our resources to reach them -- by whatever possible means -- is unthinkable....

In an age of mobile, ever-moving populations, many of whom are unchurched, we must learn to provide men anchors more firm than buildings or pos-

sessions, even than churches. We need, in this age, to recognize that much of what the Church must do must be accomplished outside the buildings of the church. We must actually *do* things spiritually for people by radio and television -- not merely "talk about" what the Church does, or try to use radio to lure people into churches. Many of Jesus' miracles were performed in the marketplace. We must learn to do likewise.

Why Not Church Schools of the Air?

Church schools of the air are as possible as public schools of the air. Regular budgets for church use of radio are as essential as school budgets for the purpose. The need for professional training in radio and television for religious programs is as essential as training in the speaking and writing of our language.

In an age of mass media, churches which hold their spiritual resources within their four walls fail to meet the needs of the people. In the marketplace of ideas the Church has a ministry to perform in keeping people's values straight, in helping them to distinguish good from evil, in raising its voice against injustice and the other errors and evils of our time.

I should like now to become fairly specific in what I think the Church should emphasize in its own programs by radio and television. One of the best statements of the spiritual hunger of all too many people of our generation was outlined recently in a talk broadcast by the British Broadcasting Corporation. It aroused enough response to convince many people that such a hunger exists on a large scale, waiting for the Christian leadership to satisfy it.

Christian Leadership Is Needed

The speaker pointed out that young men of his generation (men in the late 20's and early 30's) had -- as their first adult contact with life -- military service and violence. They watched black marketing, and their consciences became so scarred by what they saw that they became amoral or conscienceless as a result. Educated at government expense, they still feel rootless, frustrated, overwhelmed by a sense of futility, insecure.... As boys they had had ambitions to climb to pros-

perity on the economic ladder. Then, as they climbed, they found the ladder becoming more and more horizontal, as a result of income tax laws and inflation....

Max Picard, distinguished writer, speaks of the "discontinuity of modern man's life," in which blatant noises and distractions make peace, meditation, communion with God, difficult. In this situation, man's decisions are vaguely based, his Christian tradition neglected or forgotten.

One thing is certain. We cannot help these people, or shock them into Christian living, if we wait for them to come to our churches, providing guidance and warnings only there. We must use those media to which people are "tuned," to which they are receptive....

A Challenge to Courage

Bruce Catton, writing in a recent issue of the "Saturday Review," tells us that the secret of freedom is *courage* -- and courage, in its turn, rests on *faith*. Courageous ministry does not consist of saying courageous things in the relative safety of one's church pulpit, to a select few who need the message less than those not present. Real courage is illustrated by the ministry of Jesus and his disciples, whose courage was shown

wherever men were, wherever they would listen.... irrespective of time and place.

Lying asleep, waiting to be wakened -- in people who can be reached only by radio -- are questions like: How can I realize my inherent manhood in an age of frustration and confused values? How can I be whole-hearted -- and for what -- in an age of pretense? How am I to know which way to turn, when thousands of voices are urging and pulling me in all directions? How can I remove the wall which separates me from my fellow man? How and where can I find enjoyment, realization, satisfaction, love? Awaiting those who will awaken them are the frustrated, the confused, the skeptical, the apathetic; children, teen-agers, the retired and aged; factory workers, executives, professional men and women.

What greater challenge could there be to us for Christian ministry? How fortunate it is that, in an age when there are many new instruments which contribute to the din and the confusion, we have been given access to these same instruments -- to magnify our voices, to reach people we could not otherwise reach. How fortunate that people are already at their radios and television sets -- waiting -- waiting for some voice of God to make meaningful in Christian terms the drama of life more abundantly lived and understood.

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April-June 1958

ILLUSTRATIVE SPOT ANNOUNCEMENTS

"Religion in American Life" Campaign

One-Minute Spot: General, #1

Humorist Will Rogers, Jr., tells a story about a visitor from England. The Englishman, steeped in the traditional architecture of his own country, was amazed at all the different types of church buildings he saw in America. Some of them looked like ultramodern movie theatres. Some were remodeled houses or stores. And they ranged in size from cathedrals to Quonset huts.

"In fact," the Englishman said, "you could hardly recognize some of them as churches -- until you saw the worshipers come out." "But how did you know they *were* worshipers?" Will Rogers asked. "By the look on their faces," the Englishman made answer.

That look came from the peace and strength and contentment that a deep sense of personal faith brings. You can find such faith -- and the *new* strength for your life that goes with it -- when you and your family worship *regularly* at your church or synagogue. Go there *together* this week.

* * *

30-Second Spot: General, #2

Humorist Will Rogers, Jr., tells a story of a visitor from England who was surprised at the number of different types of church buildings he saw in America.

"In fact, you could hardly recognize some of them as churches," the Englishman said, "until you saw the worshipers coming out." "But how did you know they *were* worshipers?" Will Rogers then asked. "By the look on their faces," was the reply of the Englishman.



Worship together this week

Religious News Service Photo

Supported by twenty-four religious bodies of various faiths -- with American business cooperating through the Advertising Council of America -- the "Religion in American Life" program makes extensive use of spot announcements, as well as posters, car cards, etc. These public service advertising messages indicate how a "spot announcement campaign" may be developed. All of these are cleared for use on commercial or sustaining time, according to placement.

That look came from the peace, strength and contentment that a deep sense of personal faith brings. You can begin to find this faith at your church or synagogue. Worship *this* week. Worship *every* week.

* * *

15-Second Spot: General, #3

You'll find *new* strength for your life through *regular* family worship. You may discover it in a few moments of solitude -- in a song or service full of meaning -- in the wise words of a rabbi, priest or minister. Worship *this* week. Worship *every* week.

* * *

10-Second Spot: General, #4

A deep sense of personal faith brings peace, contentment and strength. You can begin to find this faith at your church or synagogue. Worship *this* week and *every* week.

* * * * *

One-Minute Spot: General, #1

Actor Robert Young tells this story about his daughter Kathy. Each night when she went to bed, she ended her formal prayers with an informal "talk" to God. This usually consisted of a long list of personal requests. To Young, this seemed a "one-way street" -- until one night he heard her say, "... and now, God, what can I do *for* you."

To Robert Young's little girl God was real and immediate. And her faith in what He could do for her ... and she could do for Him ... was complete. If we can build such a strong faith in our children, it will stay with them all through their lives. It will help them face the bad times ... and the good times, too (which sometimes take even more good judgment and resolution).

It's up to you to help them build strong beliefs -- while you're strengthening your own faith in God. So worship *together* this week ... *every* week -- at your church or synagogue.

* * *

30-Second Spot: General, #2

Actor Robert Young tells this story. His daughter Kathy always ended her prayers with an informal "talk" to God, which usually consisted of a list of personal requests. But one night he heard her say, "... and now, God, what can I do for you?"

To Robert Young's little girl God was real and immediate ... and her faith in Him was complete. It's up to us to try to help our children build such a strong faith, too. And there's no better beginning than *regular* family worship at your church or synagogue.



RNS Photo

To most children, God is real and immediate and their faith in Him is complete.

* * * * *

One-Minute Spot: General, #1

Do you know what God looks like? A little boy once thought he knew. The boy was busy with his crayons one day when his father asked him what he was drawing. "Just a picture of God," said the boy.

"But nobody knows what God looks like," his father said.

"They will when I get through," the boy answered.

What that boy lacked in drawing ability, he made up in a strong and resolute faith. God was *real* -- so *real* the boy could draw Him. Minor details

of what that child learned to believe about God could be changed later on. But nothing could ever completely replace his stout faith, built *early* and *well* through regular family worship.

Faith is the greatest heritage any parent can pass along to his children. Find *new* strength -- the strength for your life. Worship *together*.

* * *

15-Second Spot: General, #2

Nothing can ever replace the stout faith of a child built *early* and *well* through regular family worship. Faith is the greatest heritage any parent can pass along. Find *new* strength for your lives; worship *together* this week.

* * * * *

One-Minute Spot: Men, #1

Every man likes to know he can stand on his own two feet. But history has shown that even the greatest men in the world have had to do a little leaning at times. The greater the man, the quicker he is to admit he needs help -- especially the help of God. Every one of us, at some time, has had to face -- or will have to face -- tremendous problems. At times like this, when you're discouraged -- when you just don't know where to turn or what to do -- that's when you should do a little leaning, too. *Lean on the strength of God.*

Just by admitting that you need His help, you'll begin to find the strength you need. And when you've built up this strong Faith, many things that *could* become problems just won't.

But it takes time to build something so lasting. *Give it the time.* This week and every week, worship at your church or synagogue.

* * *

30-Second Spot: Men, #2

Every man likes to know he can stand on his own two feet. But even the greatest men in the world have needed a little support at times.

When you're discouraged -- when you don't know where to turn or what to do -- that's when you look for support, too -- in the strength of God. Just by admitting that you need His help, you'll begin to find the strength you need.

But it takes time to build something so lasting. *Give it the time!* This week and every week, worship at your church or synagogue.

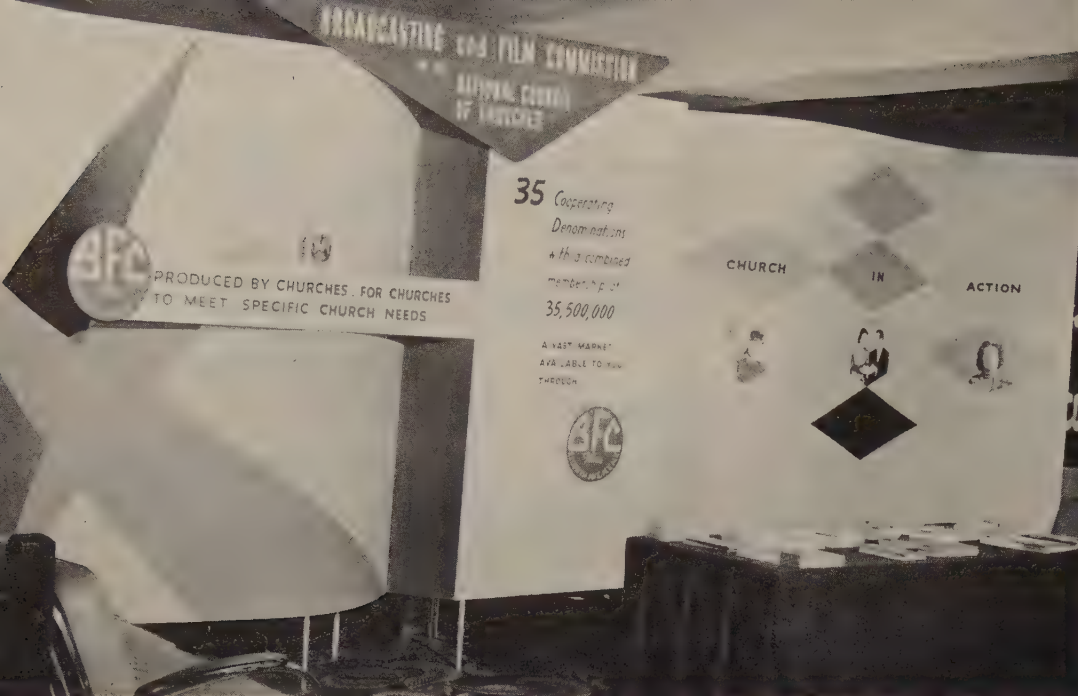
* * *

15-Second Spot: Men, #3

Every man likes to stand on his own two feet. But there *are* times when you don't know where to turn or what to do -- and that's when you should lean on the strength of God. His strength can be the strength for your life. This week -- worship at your church or synagogue.

Continued on page 22

Broad



Programs Sponsored by

THE BROADCASTING and FILM COMMISSION (NCCUSA)

RADIO:

National Radio Pulpit
Pilgrimage
The Art of Living
Let There Be Light
Conversations with
Mary Margaret McBride

TELEVISION:

Frontiers of Faith
Look Up and Live
What's Your Trouble?
This Is the Life
The Way
Man to Man
The Pastor
Off to Adventure

THE VERY REV. LEONIDAS CONTOS
of the St. Sophia Greek Ortho-
dox Cathedral in Los Angeles,
who was one of the preachers on
NBC's "National Radio Pulpit."



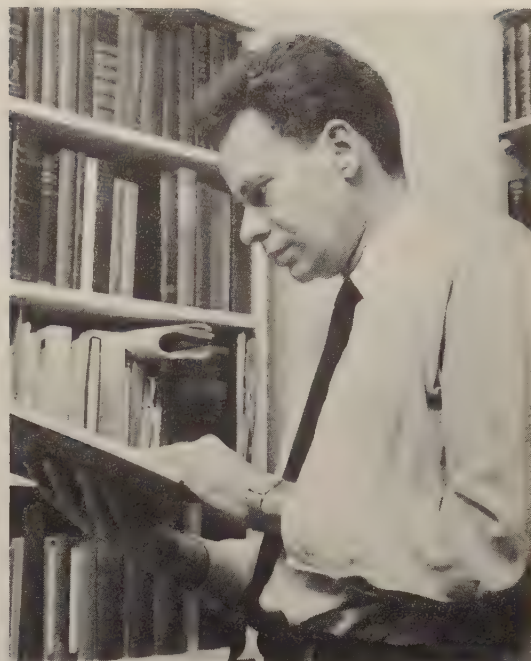
DR. JOHN S. BONNELL
on one of ABN's
"Pilgrimage" series.



ing the COOPERATIVE WAY



ALFRED KODASEET, a noted Kiowa interpreter of Indian music, shows his costume to EUNICE, star of one of the children's religious series, happily and aptly named "Off to Adventure."



DR. CHARLES VAN DOREN, narrator on a recent series of biographical dramas on the NBC "Frontiers of Faith" program.

Why Do Separately *What Can Be Done Better* **TOGETHER?**



Scene from "The Faith Hawker" -- on the outstanding CBS "Look Up and Live" series, which was titled "The Seeking Years."

Continued from page 19

10-Second Spot: Men, #4

Every man wants to stand on his own two feet, but there are times when you need a greater strength -- the strength of God. Find this *new* strength for your life; worship at your church or synagogue -- *every week!*

* * * * *

One-Minute Spot: Music, #1

Music is a universal language -- understood and loved all over the world. But maybe nowadays, because music is so easily within reach, we take it for granted.

We flick on the radio in the car -- or at home when we're busy with other things -- and we're not even aware that there is music in the background -- *until it stops.*

Faith is something like that. A good many of us take it for granted, too. Maybe we go to church or synagogue only a few times a year. And as the other weeks go by we think, "Oh well, next week, for sure!" But "next week" rarely seems to come.

Actually, the only thing we're putting off is ourselves. Because it's only through regular worship that we begin to build the strong religious faith we all need.

If you're a parent, it's especially important to make worship a family affair. Find *new* strength for your life; go to church or synagogue -- and take your children with you.

* * *

30-Second Spot: Music, #2

Too many people take religious faith for granted -- like the soothing background music you never miss -- *until it's gone.* People forget that faith -- like all living things -- needs nourishment. Only you can provide it -- by making God a part of your life -- by attending worship *regularly* -- and by seeing to it that your children know about God.

This week -- and every week -- take your family with you to your church or synagogue -- and find new strength for your life.

* * *

15-Second Spot: Music, #3

Faith is such an intangible thing that we're tempted to take it for granted -- or forget the need for it completely when life is going along smoothly. But the need has never been greater. Find *new* strength for your life. Worship *together* this week.

* * *

10-Second Spot: Music, #4

Faith is so intangible, it's hard to define. But *never* take it for granted. Worship *together* this week at your church or synagogue.

15-Second Spot: Bible, #1

Many of the answers to life's problems have been so close to us that we haven't even seen them. For understanding and inspiration, read your Bible -- tonight -- and *every* night.

* * *

10-Second Spot: Bible, #6

Are you one of those people everyone turns to for advice? You may need comfort and inspiration, too. Each night -- read your Bible.

* * *

5-Second Spot: Bible, #7

"And this is the end of a perfect day": tonight -- and *every* night -- read your Bible.

"Religious Overseas Aid" Campaign

One-Minute Spot: #1

Our three religious faiths -- Protestant, Catholic, Jewish -- are asking for funds to carry on world-wide programs of help for millions of people in need overseas. Eighty per cent of all voluntary overseas aid is the work of these programs... and it must continue. Last year, your gifts sent food, clothing, provided medical care...and saved *thousands* of lives. But there are always *more* hungry...*more* homeless, disaster-stricken families. Just one dollar distributes more than 300 pounds of food...its value *grows* when it goes through your faith's overseas aid program. It helps maintain orphanages, hospitals, schools.. projects that build faith and trust in the free world...and in us, the people of America. Support your faith's appeal for overseas aid. Give by way of the Protestant One Great Hour of Sharing, the Catholic Bishops' Relief Fund, the United Jewish Appeal Rescue Fund. Give through your faith. Give *because* of your faith.

* * *

One-Minute Spot: #2

Overseas, disaster-stricken people need our help. Our religious faiths -- Protestant, Catholic, Jewish -- give 80 per cent of all voluntary overseas aid. And it must continue. *Now* it is more vital than ever before. Last year your gifts saved children's lives -- through food, medical care, clothing. Your gifts put smiles of relief and gratitude on the faces of many a homeless mother. Think what it means to be without clothing, shelter...to be ill when no medical help is available. And think how much it means when *your* gift comes ...through the personal contact of a voluntary worker for *your* faith's aid program. Support your religious faith's appeal for overseas aid. Give through the Protestant One Great Hour of Sharing, the Catholic Bishops' Relief Fund, the United Jewish Appeal Rescue Fund. Give through your faith. Give *because* of your faith. Give generously.

One-Minute Spot: #3

Your religious faith -- Protestant, Catholic or Jewish -- is asking help in continuing its overseas aid program. Overseas, millions of people are homeless, hungry and without warm clothing. They need to know *we care* what happens to them. Eighty per cent of all voluntary overseas aid is done through our religious faiths! These aid programs are a precious link between the American people and their friends overseas. Last year, your gift may have provided a bed in a hospital, it may have fed a child that would otherwise have starved. It may have helped keep a homeless family together. Even a gift of *one dollar* can do so much...It can distribute more than 300 pounds of food...Its value *grows* when it goes through your faith's overseas aid program. Give through the Protestant One Great Hour of Sharing, the Catholic Bishops' Relief Fund, the United Jewish Appeal Rescue Fund. Give through your faith!

* * * * *

30-Second Spot: #1

Support your religious faith's overseas aid program. Even *one dollar* can do so much. It can distribute more than 300 pounds of food to people who desperately need it...It can send vitamins, and warm clothing. Our religious faiths do 80 per cent of all voluntary overseas aid. It is vital work and it must continue. It *can* with your help. Give through the Protestant One Great Hour of Sharing, the Catholic Bishops' Relief Fund, the United Jewish Appeal Rescue Fund. Give through your faith!

* * *

30-Second Spot: #2

Your religious faith -- Protestant, Catholic or Jewish -- is asking your help in continuing its overseas aid program. Millions of people overseas need food, clothing, medical care...And they need your help to survive. Even *one dollar* can do so much. It can distribute more than 300 pounds of food, provide clothing and medicine. Support the Protestant One Great Hour of Sharing, the Catholic Bishops' Relief Fund or the United Jewish Appeal Rescue Fund. Give through your faith!

* * *

30-Second Spot: #3

Overseas, people are in need! Please help them. When you support your faith's overseas aid program, your gift goes further, does more! *One dollar* can distribute more than 300 pounds of food. It can give vitamins, school supplies, medical care. Eighty per cent of all voluntary overseas aid is done by our religious faiths. Give through your faith -- through the Protestant One Great Hour of Sharing, the Catholic Bishops' Relief Fund or the United Jewish Appeal Rescue Fund.

* * * * *

20-Second Spot: #1

Keep faith with those in need overseas. Give through your faith! Eighty per cent of all volun-

tary overseas aid is done by our religious faiths ...It is vital work and it must continue. Give through the Protestant One Great Hour of Sharing, the Catholic Bishops' Relief Fund or the United Jewish Appeal Rescue Fund. Give through your faith.

* * *

20-Second Spot: #2

You can give health and hope to people in need overseas...through your religious faith! Support your religious faith's overseas aid program...The Protestant One Great Hour of Sharing, the Catholic Bishops' Relief Fund or the United Jewish Appeal Rescue Fund. *One dollar* can distribute more than 300 pounds of food. Give through your faith!

* * *

20-Second Spot: #3

When you support your religious faith's overseas aid program...you're saving lives...providing food, clothing, medical care...You're giving *meaning* to the faith of unfortunate people in the free world. Give through the Protestant One Great Hour of Sharing, the Catholic Bishops' Relief Fund, the United Jewish Appeal Rescue Fund. Give through your faith.

* * * * *

10-Second Spot: #1

Support your religious faith's overseas aid program ...Protestant, Catholic, Jewish. Help save lives -- You're saving with food, clothing, medical care! Give through your faith.

* * *

10-Second Spot: #2

Your religious faith -- Protestant, Catholic or Jewish -- needs your help in order to continue its overseas aid program. This important work is more vital than ever. Give through your faith.

* * *

10-Second Spot: #3

Overseas aid is more vital than ever. Your religious faith's overseas aid program needs your help. Give through your faith...Protestant, Catholic or Jewish.

announcing the
15th Annual

INTERNATIONAL CONFERENCE
on

AUDIO-VISUAL CHRISTIAN EDUCATION

THE PENNSYLVANIA STATE UNIVERSITY
University Park (State College), Pa.
AUGUST 19-23, 1958

PROGRAMMING

News and

AFRICA Morocco

The following report comes from "German Radio Evangelization," which broadcasts its programs over the *Voice of Tangier*: We are oftentimes asked if we receive any listener response from our program, *The Eternal Word*. Our answer is, "Yes." Not long ago, we received a contribution of ten pfennig, together with a letter. Ten pfennig -- that isn't much money. But let us not forget the widow and her mite. And Jesus said that she had given more than "all they which have cast into the treasury."

We were indeed moved deeply by our ten pfennig -- and by the letter: "Many thanks for your program. May God's benediction be yours. Please write me about how I can be delivered of my sins, how I can be sure of salvation."

We are always glad of the letters we receive from the East. A message from the German Democratic Republic says: "With these lines I want to express my appreciation for your program, *The Eternal Word*. I enjoy listening to it. It is always clear. Only trouble is -- it is too short."

Then, a letter from the *Erzgebirge*: "I want to tell you that I listen with great joy to your programs. They always strengthen my faith and give me comfort when needed. We are happy that we can again hear the well-known songs. We shall continue to pray for you."

Such listener reactions we always share with those who are helping us through their contributions and prayers. Currently, we have no financial surplus -- but we do have what is needed to keep us on the air for the time being. However, we continue to ask for your contributions and your prayers.

Evangelism is our task. And we covet the opportunity of speaking to the overwrought people of our time, giving them -- in simple and uncomplicated form -- the Gospel of Jesus Christ.

* * *

▲ AFRICAN PSALMODY BROADCAST

Students of the Seminary of Otele (the Cameroun) broadcast a special program early this year over *Radio-Yaounde*. The program was under the auspices of the religious order of St. Benoit. It presented psalms adapted from Cameroun folk songs and sung to the accompaniment of drums. The music was entirely indigenous and very effectively sung. The program marked the first attempt to incorporate secular tunes of local folk lore into the Catholic ritual of the Cameroun.

BRITISH ISLES

▲ RELIGION MADE MODERN!

British Commercial Television recently produced and aired a Passion Play as one of the programs in its series, *About Religion*. The highly unusual feature of the program was the "modernized" presentation of the Crucifixion. Christ was represented by an actor in a pullover sweater and blue jeans. The story served as a pantomime illustration for an address by a minister from the Anglican Resurrection Community. The program attracted wide attention and provoked lively public discussion. The newspapers rated it as a successful attempt on the part of commercial TV to interpret religious questions for the public.

▲ A "ROCK 'N ROLL" EXPERIMENT*

The Independent Television Authority has been experimenting with new ways of interesting young Britons in religious matters. Latest experiment is via *Rock 'n Roll!* On *The Sunday Break* -- a program telecast from the Aston Studios in Birmingham -- the Rev. Simon Phipps of Cambridge was a recent participant. Surrounded by young people, answering their questions and moderating a discussion (which was interspersed with frequent *Rock 'n Roll* selections), he adhered closely to topics pertinent to Christianity and the Bible. As to "love at first sight," the Rev. Mr. Phipps advised young people against eloping to Gretna Green on short acquaintance and spoke for a longer period of "getting to know each other" before deciding on marriage.

▲ BISHOP DISCUSSES THE H-BOMB*

Dr. Greer, 56-year-old Bishop of Manchester, attracted the attention of the British public with a speech before the students of Manchester University in which he expressed the opinion that England should wholly renounce the use of atomic weapons. According to the Bishop, the H-bomb is much more a plague than a weapon; that its use falls in the category of torture; that, while an individual may be willing to sacrifice his own life and the lives of the rising generation, there is nothing that gives him the right to mutilate generations unborn.

Dr. Greer has succeeded Dr. Cockin, the Bishop of Bristol, as chairman of the Religious Consultants Committee, which serves in an advisory capacity on religious programming, both for the British Broadcasting Corporation and for the Independent Television Authority, which is the commercial network.

* * *

NOTE: Starred items were sent to the New York Office from Bethel-Bielefeld and translated from the original German write-up.

nformation

EUROPE Germany

▲ TEACHERS EVALUATE PROGRAMS*

At the invitation of the school broadcasting department of *North German Radio*, a group of teachers met in late March to discuss and evaluate the program series, *Biblical History*. Meeting with the group were selected church representatives and also the writers of the series. Some six months before the gathering all the individuals concerned had pledged themselves to monitor the winter series as a specific basis for drawing conclusions. As a result, the March discussion sessions brought forth valuable suggestions and reactions. The group made two requests: (1) a unanimous request for the continuation of *Biblical History*; (2) an expressed desire for the production of another series -- on church history.

▲ "GREEN PASTURES" TRAVELS FAR!*

Marc Connelly's "Green Pastures" was broadcast some years ago over *North German Radio*. Recently, the same radio version was presented as a legitimate stage production in Frankfurt. Shortly thereafter, the drama appeared in Bielefeld as a skillfully presented puppet play.

* * *

The German-Swiss Church Radio Committee has been occupying itself with an analysis of the various studio preachers now on the air. The Committee estimates that there are some 100,000 to almost 300,000 listeners to radio sermons. According to letters received, these listeners may be divided as follows: One third are from the elderly and bed-ridden; one third are from persons who feel called upon to "preach to the preacher" -- telling him what he should have done differently; one third are from listeners who are relatively uninterested in any particular church.

Church Radio Group

Analyses Studio Ser-

vices and Preachers*

Obviously, the radio preacher is the most intimately related with the first group. Meantime -- with the number in Group Three estimated at a minimum of 50,000 -- these listeners must be a major concern. Many of them have not been inside a church for years -- but they do listen to the radio service. These are the persons whom other forms of evangelism do not touch. For them, adjustments must be made in the studio services.

In point of fact -- and for whatever type of listener -- the Church Radio Committee believes that the studio service must not parallel the traditional church service. The value of a studio service depends upon its genuineness and lack of

evident "staging" or production effects. For that reason -- omit bell ringing, hymn singing and the like. Keep the sermon to a maximum length of twenty minutes. Dialogue format is found to be effective -- especially when the content has to do with everyday living. A final prayer, tied in with the subject matter of the preceding sermon, completes the program circle.

The Committee is much concerned with the essential qualifications of the radio preacher. He must, of course, be highly articulate. He must be conversational and friendly (forget about ivory tower aloofness). He should also know at least something about studio equipment and the mechanics of radio.

▲ GERMAN PROGRAMS FROM ECUADOR*

The *Voice of the Andes* -- Station HCJB in Quito -- broadcasts a regular evening program in the German language. The half-hour presentation is heard in Germany on the 16m and 19m bands, from 10:00 to 10:30. It was formerly aired from 8:30 to 9:00 each evening.

..... Spain

▲ EDUCATION BY RADIO IN SPAIN

A series of lively educational programs for children is being broadcast twice a week from radio stations at Oviedo, Langreo and Lueca, in the Asturias region of northern Spain. The programs are the result of efforts made by a small group of teachers in this region who, for the past four years, have been studying ways of introducing lessons by radio for their pupils. The teachers requested information on the subject from UNESCO, and also made use of technical data supplied by the BBC and the *Radiodiffusion Francaise*. The scheme is proving highly successful. In increasing numbers the potential audience of 40,000 children is being reached.

UNESCO

..... Sweden

▲ CHILDREN'S SERVICE IS TELEVISED

A children's service, televised from the Cathedral of Haderslev, proved remarkably impressive according to Poul Schou, archdean of the Cathedral. Following an altar candle-lighting ceremony, some six hundred children sang, prayed and repeated the Apostles' Creed together. Hymns were played by a children's bloc-pipe band. A christening was also a part of the service. The six-minute sermon was on *thinking* about Jesus, *praying* to Jesus and *believing* in His love even though the answer to prayer is sometimes "No." A concluding processional of all the children -- in which many adults participated -- was a moving climax to the worship.

PROGRAMMING

▲ CHURCH COMMUNITIES ASSIGNED RADIO WEEK

The Swedish Broadcasting Corporation has initiated the plan of scheduling all religious programs during a week's period for individual church communities, thus making possible an uninterrupted and more effective presentation of community activities and beliefs. To date, the Lutheran National Church, the Mission Covenant Church and the Evangelical National Missionary Society have been granted this privilege.

Church News

▲ RELIGION ON "SVERIGES RADIO"*

Religious programs aired by *Radio Sweden* ("Sveriges") include: two services of worship each Sunday -- one from a local church and the other more commonly a studio service; *Morning Prayer* -- daily, from 6:20 to 6:30; a mid-week prayer service each Wednesday evening, from 5:00 to 5:35; a devotional service every Saturday evening, from 6:00 to 6:10.

..... Switzerland

▲ BE SELECTIVE ABOUT RADIO PASTORS!*

Swiss broadcasting leaders are expressing themselves in favor of developing one or two outstanding radio preachers rather than adhering to the "canton" technique of putting a different pastor on the air each Sunday. According to the magazine "Film and Radio," it is "nonsense" and unrealistic to believe that the pastor of every church should "have his turn."

This approach follows the opinions expressed by Father Suso Braun at a meeting of Catholic leaders in Vienna. Father Braun emphasized the point that the radio preacher is, in reality, a guest who comes into the home -- a friend who is received with pleasure. A radio congregation can only be said to *know* its pastor when there is the chance to hear that same pastor regularly. Furthermore, suggests Father Braun, when a different person preaches every Sunday, there is not sufficient opportunity for the individual concerned to learn the essential microphone techniques. This often results in weak presentations.

MIDDLE EAST Iraq

In-school television broadcasting was begun in Iraq some months ago, on the national TV station operated by the Ministry of Interior, reports

Iraq Station Now Has

In-School Television

an International Cooperation Administration Training program.

The Iraqi station is offering five supplementary classroom programs in science, history, citizenship, health and physical education. The TV

classes were planned by a committee of Iraqi teachers and content authorities, in cooperation with the Audio-Visual Center and the Ministry of Education.

According to Mr. Aziz, there are 2000 TV sets in the 40-mile broadcasting radius of the station, 60 of which are located in the schools.

LATIN AMERICA

Graham in Costa Rica

William Herzog, program director of Station TIFC (San Jose, Costa Rica), in a recent letter concerning the Billy Graham Crusade in San Jose,

Staff Members of TIFC

Give Extensive Help

reported: "We have just finished the San Jose Crusade. Our participation actually began about the first of December, although we had been carrying news items on Crusade plans previous to that time. Then, however, we began airing a 15-minute *Call to Prayer*, in Spanish, twice daily, four days a week. This series ran to 32 programs. As the San Jose Crusade approached, we had more intense news coverage, as well as spot announcements for the meetings. These were supplied by the local committee and recorded by us -- not only for our own use, but for commercial stations in the city. We also did several music programs featuring recordings of the Billy Graham musicians -- particularly Tedd Smith and Bev Shea, who accompanied Billy on the trip. In addition, we gave several airings of a one-hour edited version of the Madison Square Garden Rally (New York City) through Spanish interpretation.

"During the preliminary campaign, which ran for a week before Billy's arrival, with Puerto Rican Evangelist Florentino Santana, we did a "live" remote each night from the baseball stadium where the rallies were held. During the day came interviews with the team members, which included reports on earlier campaigns in the series in Jamaica and Puerto Rico in which these members had participated. When Billy and the team arrived, we did a "live" remote of his arrival at the airport and his greetings to the crowd.

"Practically all of our staff members helped in various phases of the Crusade -- both here in San Jose and elsewhere. Dayton Roberts, head of the radio-literature division for Latin America Mission, was the Crusade Coordinator in Barbados, as well as helping out in the Panama Crusade. I had the privilege of being pianist for the preliminary crusades in both Jamaica and here in San Jose. Station Manager Franklin Cabezas served on several of the local committees for the San Jose Crusade. Our Chief Engineer, Dave Solt, assisted by Hugh Worsfold, the engineer assigned by LAM to Panamerican Christian Network, were in charge of lights and sound."

... And in Panama!

One of the big events here in Panama has been the Billy Graham campaign. HOXO was among the organizations sponsoring his visit. Our part was to

A Newspaper Strike!

And a Bus Strike!

lend musicians and musical instruments, organize the follow-up and take charge of radio publicity, not only on HOXO but on other stations, too. There was a sense of satisfaction on the part of all concerned that everything was well organized on the eve of the campaign.

The first blow was a newspaper strike! All the fine articles that had been prepared had to be scrapped. Not even handbills could be printed. Our only recourse was radio. We prepared news bulletins and spot announcements for use on the Panama stations and by sound trucks -- all this in addition to broadcasting the services.

The second blow was a bus strike on the day of Graham's first meeting in the stadium! Even though people knew about the meetings, how could they get to the stadium? We had the whole Christian community alerted to listen to hourly announcements on HOXO. A plan was organized to prepare placards for the cars of all who wished to cooperate. HOXO then called for every cooperating driver to pick up his placards, then circulate along the principle avenues. Then HOXO notified people who wished to be picked up by the Billy Graham campaign cars to get from the side streets to the avenues.

Despite the printers' strike and the bus strike, Graham's first night in the stadium resulted in an attendance of 14,000.

PAUL PRETIZ

NORTH AMERICA..... Canada

I saw a cartoon recently showing a man sitting at home watching a TV padre announce the collection. It pin-pointed one of the great errors

Both Clergy and Sta-

tion Managers Are in

Need of Understanding

of many clergymen who broadcast. Most of them are out of touch with their medium, and also with their audience. What religious value or entertainment value can a church collection have for viewers or listeners? Yet the boot is often on the other foot. One important radio personality tells me that religion on the air is "for the birds." Very frequently, I think it is. A station manager informs me that he loses his audience during *Morning Devotions*, so that no one wants to buy the time that immediately follows this period.

I'm a parson, and I use radio. I count it a privilege to be allowed to do so, but I think that the time has come for station managers to take the bull by the horns and do something themselves.

Look what happens! A station opens its doors, and then among other things it thinks of public services. "We must have a religious program, because part, at least, of our audience belongs to a church."

A representative from the station is then detailed to make contact with the local ministerial association, or he contacts the various denominations individually. "We'll give you so much time and so many facilities. The mike is all yours for this time." But here lies the disaster for the station manager. The ministers seem to think that just because they can preach from the pulpit they can also broadcast effectively. The road has been opened for people who are unfamiliar with microphone technique to practice on the unwary public. A Sunday sermon is rehashed and taken along to the station. Even an excellent one is useless on the air until it has passed through some sort of script writing process. The program is called *Devotions*, but the brethren preach -- and weary the air "with their much speaking."

Frankly, I don't believe you should give a minister such an opportunity unless he is willing to undergo a period of training by experienced broadcasters. It is also unfair for the manager to say, "It's all yours" -- unless he is prepared to sit down with the ministers, to study the effect which they are trying to produce, and then to help them get it.

Some station managers are unable to help in this direction, but at least they could point to the work of the Broadcasting and Film Commission of the National Council of Churches of America, and direct their ministerial friends to attend one of its radio and TV workshops.

"The radio is a wide-open market for the free-lance," scream the ads for the writers' schools. Yes, for everyone except the religious broadcaster. Let anyone try and get even a short religious program on the air and very few, if any, will take it. Why? Because it would upset the nicely poised balance of time ratios devoted to the various denominations.

It's a lot of poppycock, and you know it. You're losing good money by some of your religious broadcasts, as well as by an encouragement of this strange closed shop, whereby only a few selected people from specially named churches are allowed to broadcast. Why not open your doors wide and say, "We broadcast only those clergymen who are making an honest effort to produce good religious programs."

E. GEOFFREY TENNESON

NOTE: The preceding article by the Rev. Mr. Tenneson appeared in the Canadian "Broadcaster and Telescreen." Mr. Tenneson's home is in Montreal where he serves as pastor of the Rosemount United Church. He is an experienced broadcaster.

PROGRAMMING

..... In Montreal

One of the most modern and extensive sound reproduction systems has been installed by the Presbyterian Church of St. Andrew and St. Paul in Montreal. Instruments include a large master control panel on which the 13 mikes in the chancel and others in various parts of the church can be switched on or off. In a sound room overlooking the chancel recordings can be made of choir, services, sermons. By a system of leased telephone wires and loudspeakers, live services are broadcast to shut-ins. Examining the master control panel: (left to right) JOHN BRADLEY, sound engineer; DR. C. RITCHIE BELL, professor of pastoral theology; DR. CHARLES SCHMITZ, director of broadcast training, NCCUSA.



RNS Photo

..... U. S. A.

This spring saw the completion of the first travel schedule set up by the new department of program promotion and station relations of the NCCUSA's Broadcasting and Film Commission. The results are very encouraging. Program placement has been high and the new services have been everywhere welcomed. Albert Crews, department director, made the first official visit to Chicago, spending a week working with Miss Pearl Rosser of the Greater Chicago Church Federation radio and TV department. Together they visited all of the TV and most of the radio stations in the immediate area -- no small undertaking, by any means.

"Promotin' Like

Crazy" a Part of

BFC's Future Plan

Miss Lillian Bennett and Mr. Crews "hit Boston" together, in company with Joseph Porter of the Massachusetts Council of Churches. Charles Engvold hosted them around to the stations. And again, the red carpet was out.

A one-day stand in Schenectady (New York) and then a swing south to Atlanta (Georgia) and -- in Florida -- Tampa, St. Petersburg, Miami, Jacksonville -- proved profitable. In each of these cities, conferences were held with church councils and stations were covered. Many of the stations took on additional NCC programs as a result of the visits.

Now the pay-off is beginning to come....

Councils seem to welcome the chance to work closer together. They promise additional promotion within their own bailiwicks. Station people seem both surprised and pleased when somebody from

the BFC drops in to thank them for carrying our programs.

There is still more to do than either the staff or present budget can manage, but the results on the comparatively little effort that has thus far been made indicates that this kind of effort does have a direct pay off. It has resulted in more stations carrying BFC programs and more people listening to the stations that do carry them. Equally important is the coordination with local programming so that -- to stations and to the public -- Protestantism is presenting a more united front than has ever before been possible.

BFC News

▲ METHODISTS PLAN "TALK-BACK" SERIES

A series of 13 half-hour TV shows designed to make the viewers "talk back" to the programs will be introduced in October by the Methodist Television, Radio and Film Commission. Entitled *Talk Back*, the programs will consist of a 15-minute filmed drama concerning a human problem or need, followed by a live discussion by persons in the communities where the shows are presented.

The "talking back" occurs when viewers respond to the program by discussing it with their neighbors in community groups, in church meetings and elsewhere. Five regional conferences were scheduled for April and May to train church leaders in various communities across the country so that they can make effective use of the series.

The programs were produced by the Methodist Commission, in cooperation with the National Council of Churches' Broadcasting and Film Commission.

Religious News Service

The Christian Broadcaster

PROGRAMMING

▲ BAPTIST CHURCH HAS TV STUDIO

The Bellevue Baptist Church, located in Memphis (Tennessee), and the only church in the country with a built-in television studio, has begun regular telecasting of its Sunday morning worship services. Only the director and engineer assigned to the telecasts are professionals. Church members make up the rest of the staff of camera men and audio control men. Funds to pay the \$13,000 annual expenses of the broadcasts will come from the regular budget of the 9,000-member church, Dr. Robert G. Lee, pastor, said.

Preparations for the initial broadcast over Station WHBQ were made in 36 days after the congregation voted \$52,000 for equipment. In that time, a license was obtained from the Federal Communications Commission, church members were trained to operate cameras, and an echo organ chamber was converted into a control room. The monitors, receivers, generators, control board and other gear were installed and tested in two days. A transmitter beams a signal from a studio window up to the 1,087-foot-high tower of the commercial station some three blocks away. The two cameras in the sanctuary have been located in the balcony.

The entire 70-minute service, including Dr. Lee's sermon, is televised. It is seen within a 125-mile radius of Memphis.

Religious News Service

▲ TRY IMAGINATION AND VARIETY

Use of more imagination and variety of format and ideas in religious broadcasting was urged by a panel of speakers at a conference in Baltimore (Maryland). Attended by a group of broadcasters, the Conference on Local Public Service Programming was sponsored by the Westinghouse Broadcasting Company and was held at Johns Hopkins University. Dr. James A. Martin, Jr., professor of religion at Amherst (Massachusetts) College, urged the broadcasters to help break down "provincialism" in religious broadcasting. Some of the best religious programming is offered as part of regular entertainment shows on radio and television, he said.

Elmo Ellis, manager of programming and production for Station WSB, Atlanta (Georgia), urged the development of a variety of religious features such as one-minute sermonettes and comment on the religious aspects of daily news events. "You will not be lacking for material if your staff only looks around a bit and remembers that religious broadcasts need not be confined to a church or to a studio," he said.

Mr. Ellis scored broadcasters for allowing all responsibility for religious broadcasting to fall to the clergy. "We are merely donating air time when we should be supplying know-how in production, scripting and direction," he added. He cited, as an example of his station's approach to religion, its documentary program on a manifesto on race relations issued by 80 Atlanta ministers.

Irve Tunick, writer of *Light of the World*, said that religious broadcasting was "the only field left in radio and television where a writer and his work are treated with dignity."

Three Baltimore clergymen credited the success of their weekly TV program, *To Promote Good Will*, to the fact that "we respect one another." The three, who appear together on the program, were the Rev. William K. Dunn, chaplain of Notre Dame in Maryland; Dr. Frederick Helfer of the Christian Temple and Rabbi Abraham Shusterman of Har Sinai Congregation.

Religious News Services

J. C. WYNN Says:

No play is made religious by the mere addition of sentimentality....

Plays do not become religious just because they indulge in moralisms....

The introduction of mere piety will not make any old drama into a religious play....

And BEN WILBUR Adds:

A play is not religious just because it happens to be in a biblical setting.....

Plans have been completed for the general television release of "Martin Luther," the full-length dramatic film biography of the leader of the Protestant Reformation that had its first public showing five years ago. The motion picture is available for TV sponsorship by commercial advertisers, stations or church groups anywhere in the U.S. and Canada. Robert E. A. Lee of New York, executive secretary of *Lutheran Church Productions*, which issued the film in 1953, said that a year of experimentation during 1957 involved test television showings in Milwaukee, Chicago, Billings (Montana) and in Holland.

"Martin Luther" Now

Available for TV

Presented on the air for the first time last April in Chicago, "Martin Luther" drew more than half the viewing public, according to the American Research Bureau's audience measurement rating.

Mr. Lee also reported the film reached new audiences overseas last year. In Great Britain alone, he said, there were some 2,000 church-sponsored showings during the final three months of 1957. In addition, the picture had premieres in Belgium, using both the French and the Dutch languages; in Hong Kong with a Chinese sound track; and in Peru, Colombia, Venezuela, Costa Rica and the Caribbean area with a Spanish voice version. Mr. Lee said permission has been given recently by the government of Japan for a 16mm distribution of the film with Japanese text.

PROGRAMMING

"Lutheran Hour" Notes

Easter music by *Lutheran Hour* choirs of four nations was featured on *Monitor*, the weekend NBC network show. Listeners heard hymns in four different languages of India -- Tamil, Hindi, Telegu and Malayam -- with exotic instrumental accompaniments. Four selections by the *Lutheran Hour* choir of Bethel-Bielefeld (Germany) were presented. Three selections were from Japan -- including "Easter Cantata" by Toraji Oonaka, one of the few Easter hymns composed by a Japanese Christian. U.S. choirs participating were the Concordia Seminary Chorus of St. Louis (Missouri) and the Fort Wayne (Indiana) Lutheran Choral Society.

* * *

The *Lutheran Hour* is a highly respected program in Alaska, according to Dr. Oswald Hoffmann, program speaker. A spring trip to the North Country concluded with the first Alaskan *Lutheran Hour* rally, which was held in the Anchorage Municipal Auditorium. Dr. Hoffmann's trip began with a 20-hour flight from New York to Fairbanks. There he attended a Church Association dinner, visited the University of Alaska, made a number of radio and TV appearances, addressed military personnel

at nearby bases. His 11-day flying tour of base and outposts forming the vast Alaskan defense line was arranged by Colonel Martin C. Poch. Colonel Poch is the headquarters chaplain of the Alaskan Air Command.

* * *

Speaking at an Easter sunrise service in Panama was Dr. Eugene R. Bertermann, director of *Lutheran Hour* overseas operations. The service was held at Fort Amador, overlooking the Pacific Ocean. Dr. Bertermann also conducted a retreat for chaplains, at the invitation of Maj. Gen. Thomas L. Harrold, commanding general, and Chaplain Roy A. Morden, headquarters chaplain of the U. S. Army of the Caribbean.

* * *

The new two-story headquarters building of the Lutheran Laymen's League (with location in St. Louis, Missouri) will contain the Dr. Walter Maier Chapel and Recording Studio, memorial to the first *Lutheran Hour* speaker, who died in 1950. In addition, there will be business offices, mailing room, printing and mimeographing departments, a lunch room -- on the ground floor. On the second floor will be the chapel-recording studio, League offices, a library and a conference room. This headquarters will be the first building owned by the 40-year-old League.

Billy Graham In San Francisco

The 17-week Billy Graham Crusade in San Francisco was televised, in part, in New York City. New York crusade-goers last summer gave a special offering of some \$25,000 for the San Francisco campaign. At the close of the

Protestant-Council-sponsored New York Crusade, the executive committee allocated \$150,000 to the Billy Graham Evangelistic Association for the support of TV broadcasts during subsequent crusades elsewhere in the U.S.



RNS Photo

What Churches and Councils are Doing

In San Francisco

▲ INTERPRETING THE NEWS

Religion and "the News" remain, for many people, two entirely separate fields. Sponsored by the Northern California-Nevada Council of Churches, the "Dean Bartlett Program" -- presented every Sunday evening at 8:15 over Station KSFO in San Francisco -- attempts to show the relevance of everyday happenings in the community to religious life and thought. It fills a need for a prophetic voice to speak for the Protestant community in the Bay Area.

A prominent figure in San Francisco religious life, the Very Rev. Julian Bartlett came to the ministry following a career in business, as the president of his own chemical firm in New Orleans (Louisiana). With a long record of church activity as a layman, he was ordained in 1948, became rector of St. Paul's Episcopal Church in Washington, D.C. In 1955 he moved to the West Coast to become Dean of Grace Cathedral in the city of San Francisco.

▲ WOMEN SPONSOR PROGRAM

Sponsored by the United Church Women of Northern California - Northern Nevada, *Crosswinds* is a 30-minute TV series on Station KRON-TV in San Francisco. It is aired Sunday afternoon at 12:30 and presents such life situations as parent-child relationships, marriage adjustments, vocational difficulties, loss of a loved one, teen-age revolt, loneliness, family problems of the mentally ill. Format is a dramatic vignette presenting the problem, followed by a discussion period and suggestions by a panel of three specialists -- a minister, a psychologist, a person with a specialty appropriate to the problem. The Rev. Emory Johnson acts as producer.

In Los Angeles

▲ THE PRESS AND THE CLERGY

A panel of two news reporters and three or four clergymen discuss vital themes and timely subjects concerning religion over Station KCOP in Los Angeles (California) every Sunday afternoon from 3:30 to 4:00. Program purpose is to indicate to the non-church audience the church's moral concern for the modern world of which it is a part. Dr. Clifton Moore of the Los Angeles Church Federation serves as program moderator.

▲ "HI-TIME" -- FOR TEEN-AGERS

Television and motion picture celebrities join a teen-age panel every Sunday evening from 7:30 to 8:00 on a new series titled "Hi-Time" and broadcast over Station KCOP-TV. The program -- both educational and entertaining in format -- offers another opportunity of expression by young

people. Moderated by a clergyman, it focuses its interest on the relation of religion to the development of tomorrow's citizens.

▲ WORSHIP IN THE WEST

Bringing to its Sunday morning audience some fifty minutes of the world's most loved sacred music, *Worship in the West* is aired over Station KFAC from 9:00 to 10:00. Invitations for guest appearances with the program are extended to various churches, according them an opportunity to relate their church history and inter-church efforts so as to inform and create interest among listeners to KFAC.

In Oklahoma

▲ PROMOTION BY EPISCOPALIANS

The Episcopal Diocese of Oklahoma launched a statewide informational program, comprising radio, newspaper and billboard advertising, to promote the Oklahoma *Episcopal Year of Evangelism*, Bishop Chilton S. Powell announced in Tulsa, adding that this was the first such program to be used by the Episcopal Church in Oklahoma.

The program was a united effort by the 63 Episcopal churches in the state, combined with regional meetings, inquirers' classes and personal contact by church laymen, to acquaint the public with church policies and encourage active participation in Episcopal churches in this area. This intensified informational effort ended following Easter with confirmations in many churches by Bishop Powell.

Billboards carrying a general message of welcome were used in the Tulsa and Oklahoma City areas during January and February. Thirty-eight state radio stations carried announcements during February. Advertisements explaining views of the Episcopal Church were published in fifty state, weekly and daily newspapers through February.

In Indiana

▲ PROGRAM A VARIED "PANORAMA"

Panorama of Faith may be seen at 10:00 P.M. on Sunday over WTTV -- Channel 4. It is a half-hour program sponsored by the Indiana Council of Churches. The program is varied, but one regular feature is a six-minute religious newscast, with the Rev. Lawrence T. Hosie, executive secretary of the Greater Indianapolis Church Federation, as newscaster. Music is frequently provided by a quartet from the School of Religion of Butler University. Book reviews are also presented. One program included a lively demonstration of the making of beards, clothing, etc. and the uses of TV make-up in religious dramas produced by local church groups.

PROGRAMMING

▲ EVERYDAY PROBLEMS DISCUSSED

Telecast at 2:30 P.M. every Sunday over WFBM-TV -- Channel 6 -- is a panel program titled *Insight*. Discussions deal with vital personal problems of the day. The panel includes two ministers, a psychiatrist and a representative from one of the various community agencies.

▲ LAYMEN'S ROUNDTABLE POPULAR

Radio Station WISH schedules a Sunday night panel called *Laymen's Roundtable*. Two subjects under recent discussion were: *Please Explain the "Fall of Man"* and *How Much of the Old Testament Is Allegory, Fable or Folklore?*

In Washington, D. C.

▲ BIBLE COURSE ON TELEVISION

Television viewers of the Washington (D.C.) area can now take a course of Bible studies without leaving their living rooms. The first program in a weekly series on the Bible was presented over WMAL cooperatively by the National Capital Area Council of Churches and American University, a Methodist institution. Viewers do their at-home "homework" by using study outlines available in advance upon request. The first course on "The Message of Jesus in the Gospels" is taught by Dr. George M. Docherty, minister of the New York Avenue Presbyterian Church of the capital city.

Religious News Service

▲ QUALITY PROGRAMS ARE A "MUST"

The Council of Churches of the National Capital Area carries the largest number of religious programs of any community its size in the U.S., says *Religious News Service*. These programs are possible in Washington only because a dedicated group of professionally trained volunteers contributes \$86,000 worth of production time and effort each year. And because Washington broadcasting stations annually give the department more than \$168,000 worth of free time.

To make the most of this generosity, programs produced on a responsible and cooperative basis must match the quality of commercial programs. Formats are documentary, dramatic, musical, news, interviews, devotional and discussion. Listeners can help by seeing and hearing these programs; by suggesting improvements and new program ideas; by supporting the tremendous operation with financial contributions.

The Council of Churches serves the individual church in many ways. It channels church programming of free radio and television time. It publicizes church activities of city-wide interest. It trains laymen and clergymen in the effective use of radio/TV techniques through workshops and on-the-air experience. It represents the Church on non-religious community service programs. It maintains radio/TV liaison with Catholic and Jewish faiths.

* * *

▲ UNITED LUTHERANS ACTIVE

ULCA President Franklin Clark Fry will appear on WCBS-TV (Channel 2), New York City, 9:30 A.M. Sunday morning, June 15, for a half-hour interview with Ormand Drake, on *The Way to Go* -- a program sponsored by the Protestant Council of the City of New York ... Dr. Joseph Sittler, ULCA theologian on the Faculty of the Chicago Federated Seminaries, will appear on the coast-to-coast CBS-TV network Sunday morning, July 6, when he will discuss with Moderator Lyman Bryson, on *Lamp Unto My Feet*, some contemporary teen-age problems.

ULCA Pastor Carl Plack (NLC Institutional Chaplain Consultant) will appear on ABN-Radio's *Pilgrimage*, on an as-yet-unannounced-date this summer ... Illinois Synod President Howard Weeg and the Carthage College Choir will appear on CBS-Radio's *Church of the Air* September 14 ... And Dr. Franklin Clark Fry is guesting on the Canadian Broadcasting Company's *Church of the Air* during his visit to the ULCW Convention in Toronto -- on September 27.

PRT Clipsheet

The Tape Recorder — And The Church

The following indicates specific ways in which the local church can produce tape-recorded materials for placement on radio stations:

1. Worship Service. Record service for playback on radio station Sunday night, editing it to a half-hour version, if desired (with appropriate shortening of the sermon).
2. Music. Record leading choirs, for a city or state-wide series, *Great Music of the Church*. Record Sunday morning anthem for playback during the week, accompanied by a brief invitation-to-church announcement. Record *Hymn Time* programs for a 15-minute series -- or *The Hymn for Today*, with a short explanation or story about it.
3. Talks. Record sermons by leading preachers of the city and/or state. Record five-minute "variety" talks for inclusion in longer programs or in a series by themselves. Record daily five-minute Bible readings.
4. Spot Announcements. "Go-to-Church" appeals can be recorded by various clergymen and/or laymen for effective station campaigns; also, sign-off and sign-on prayers.
5. Religious Newscasts. Record newscasts at the convenience of the person doing the show and furnish them to the local station.
6. Interviews. Record interviews with visiting out-of-town celebrities and dignitaries, with local people deserving of attention.
7. Special Events. Record "quickie" interviews at youth camps, synod or presbytery meetings, church dedications, etc.

Within the Cooperative Framework

▲ LISTEN TO STEIMLE THIS SUMMER!

Beginning Sunday, April 13 of this year, on NBC Radio -- and continuing for thirteen weeks -- Dr. Edmund Steimle is speaking on the *Art of Living*, with subjects that will point the way to a richer, more abundant life.

In this day of sputniks and explorers, and the prospect of outer space travel no longer just a wild dream but something under serious consideration, life takes on new and sometimes puzzling dimensions. Do people as persons count for much anymore, we begin to wonder. But whatever happens, people have to go on living as persons and must have a design for living.

Dr. Edmund A. Steimle is professor of Practical Theology at the Lutheran Theological Seminary in Philadelphia and is known as one of the foremost "Christian Communicators" in the United States. No newcomer to radio, Dr. Steimle already has a wide audience. His sermons have drawn praise from leaders in the broadcasting industry as well, who say that "his ability to establish rapport with his listeners is unique in religious radio."

Dr. Steimle's subjects for May were: The Constructive Use of Doubt, When Earthiness Is Next to Godliness, You Are Bigger than You Think, The Struggle with God.

* * *

▲ "PILGRIMAGE" A PROVOCATIVE SERIES

The average man, embroiled in his own somewhat narrowed social, political and economic interests, may find himself befuddled by the great issues of the day and at a loss to see how they affect him; issues such as Foreign Aid, Mutual Aid, Education Crises, Long-range Missiles, Population Shifts, Human Rights, Automation Refugees, Censorship. But listeners to ABN's *Pilgrimage* program are having a chance to get squared away on these issues with someone who *does* know -- Quincy Howe -- editor, educator, historian and ace news analyst. Quincy Howe hosts a series of twenty-six programs called "Turning Point." On each program he has as guests one who is an expert in the field under examination and another who is a representative of the Church. Together, in informal conversation, they seek to relate the vital issues of the day to the individual in the context of Christian faith.

"Turning Point" started Sunday, April 13, with Dr. Dahlberg, president of the National Council of Churches, and Dr. Roy Blough, professor of economics at Columbia University. The talk centered on the question -- *Is Foreign Aid Really Mutual Aid?*

On April 20, Dr. Earl Moreland, president of Randolph Macon College (Ashland, Virginia) and Mr. Curtis Roosevelt, the regional director of the National Citizen's Council for Better Schools, talked with Mr. Howe about the need for more and better education.

April-June 1958

Additional series topics are: *Hero Worship*, *Missiles and Morals*, *Why Should the Churches Be Concerned about Social Work?*, *Is World Disarmament a Practical Idea or a Myth?*, *Who Is Feeling the Recession?*, *Who Are the Minority Groups?*, *Philanthropy in the United States*, *Womanpower*, *Conformity*, *Forgotten People*.

▲ "THIS PRISONER BARABBAS"



A television viewer must be grateful for the smallest gifts these days in the present wasteland of give-aways, Westerns and what-have-you.

Thus one must be thankful to NBC-TV for contributing an hour to "This Prisoner Barabbas" and not quibble that it had to fall in the unsponsored time available of 1 P.M. on Easter Sunday when relatively few viewers could see it.

"This Prisoner Barabbas" by Henry Denker was an outstanding religious drama about the thief whose life was spared when Jesus was crucified. Haunted by guilt, desiring to square the debt he felt he owed, Barabbas worked his way to an understanding of true religious faith.

Richard Kiley gave a moving performance as Barabbas. He was supported by an excellent cast of whom Robert Emhardt was outstanding. The drama, which was sponsored by the National Council of Churches of Christ in America, was superbly produced.

"This Prisoner Barabbas" was superior in concept and presentation to most of the dramas seen on the big nighttime dramatic shows, which are so fearful of religious themes. It's regrettable that a larger audience could not see it.

Associated Press

NOTE: The preceding programs and *The National Radio Pulpit* are among those sponsored by the Broadcasting and Film Commission, NCCUSA. *The Protestant Hour* (page 34) is a cooperative series of the Protestant Radio Center in Atlanta.

PROGRAMMING

▲ ON THE AIR SINCE 1923!

Thirty-five years ago in May, Dr. S. Parkes Cadman, a Congregational minister in Brooklyn, New York, began broadcasting a program called *Radio Pulpit*, over Station WEAJ. That was in 1923, three years before there was such a thing as a network. The program was under the auspices of the Greater New York Federation of Churches (now the Protestant Council of the City of New York). When the National Broadcasting Company's network was organized in April 1926, *Radio Pulpit* became a network program and so it has remained to this day, bringing to millions of eager listeners the best in preaching and the best in church music.

The man who helped to put Dr. S. Parkes Cadman "on the air" thirty-five years ago was Frank C. Goodman, pioneer in Christian broadcasting. It is interesting to note that today, his son, Wesley B. Goodman, is Associate Director of the National Council of Churches' Broadcasting and Film Commission under whose auspices *National Radio Pulpit* is still on the air.

The minister of Riverside Church, New York City, Dr. Robert J. McCracken, is the current speaker on *National Radio Pulpit*. His May topics were: May 4, "The Sky's the Limit"; May 11, "The Nation's First Line of Defense"; May 18, "Assuming Responsibilities to Match our Privileges"; May 25, "The Secret of Victorious Living." Throughout May, music was provided by the choir of Augustana College (Rock Island, Illinois), with Floyd Ellison at the organ and Henry Veld directing.

▲ SUMMER "PROTESTANT HOUR" SERIES

It's time again for Dr. Edmund Steimle and the Wittenberg College Choir under Professor L. David Miller to appear on *The Protestant Hour*, aired by more than 300 radio stations in Canada, the United States, Alaska, Hawaii, Philippines, and the Virgin Islands as well as the worldwide U.S. Armed Forces Radio Network. The eleven-week United Lutheran series of *The Protestant Hour* will be heard starting June 22, concluding August 14.

Something "New" (we've been told it's another PRT "First") has been added to this year's United Lutheran Series of *The Protestant Hour*: a Program Guide designed to make it easier for radio listeners to become "involved" in our programs. The Program Guide is a 20-page booklet which carries (a) words to all hymns, (b) scripture references, (c) anthem titles and (d) sermon annotations. In addition, there are brief sketches of Dr. Steimle and the Wittenberg Choir and pictures of the participants. These Program Guides will be offered free to listeners requesting them.

Another innovation is the inclusion of a Questionnaire in each Program Guide. This has been designed to discover what-kind-of-people-listen-to-our-programs. It will give us valuable insights into the needs of the listening audience and previously unavailable data for planning subsequent programs.

PRT Clipsheet

The Oldest
Radio
Network
Program



NATIONAL
RADIO
PULPIT

ON THE AIR

SUNDAY MORNINGS—10:05-10:30 AM

NBC
RADIO

Born in Motherwell, Scotland, Robert J. McCracken holds Bachelor of Arts, Master of Arts and Bachelor of Divinity degrees from the University of Glasgow. Besides honorary degrees from his own university and McMaster University in Canada, eight American uni-

versities have also honored him. Professor, world traveller, lecturer and minister, Dr. McCracken has authored two books, both published by Harper and Brothers: "Questions People Ask" and "The Making of a Sermon."

ORGANIZATION

ASIA Japan

▲ "FARMER STATIONS" IN JAPAN

Twenty-four "farmer stations" are carrying weekly gospel programs to rural areas in Japan as a result of a recent one-week tour by Mennonite Missionary Carl Beck. Some 15,000 families (or perhaps as many as 100,000 listeners) will be evangelized each week at an amazingly low cost -- about eight and one-quarter cents per week per station for a fifteen-minute period.

In rural Japan these farmer stations operate on a direct-wire hookup with loud-speakers in each farm home. Usually this is the only contact the family has with the outside world. "They depend on it for news, entertainment, culture, disaster warning, telephone and telegraph messages," reports Beck. "Most farmers will not leave their sets unattended for long. Always at suppertime and right after the evening news, one is certain of an almost one hundred per cent listening audience."

Beck and a Japanese associate tape the programs and carry on an extensive follow-up with correspondence courses.

..... Philippines

▲ INTERNATIONAL GROUP TO ASSIST DYSR

Station DYSR (Dumaguete City, Philippines) is well under way in the development of its plans for becoming a Southeast Asia broadcasting center, with an International Work Camp group arriving this summer to assist in the landscaping of the grounds around the new transmitter house. To more fully use the transmitter site, it is planned to set up facilities for conferences, retreats and study groups from Silliman University and local churches. The members of the International Work Camp will also contribute to this project.

The Work Camp is being arranged and promoted by the Student Work Committee of the Philippine Federation of Christian Churches. Thirty to forty students from several Asian countries are expected to attend, and to spend one month in work, study, play and worship. The project is sponsored by the World Council of Churches (Geneva), the above-mentioned Work Committee, Station DYSR, the Silliman University Church, the Dumaguete United Church of Christ, the Dumaguete Chinese Church.

BRITISH ISLES

▲ ARE PURCHASES "LEVELLING OFF"? *

The changing social status of the British televiewer has been publicized in a much discussed article of recent appearance. Ten years ago, the article reports, nearly half of Britain's TV sets were in the homes of the "upper twelve per cent" of the population. By the end of 1951, however, the homes of working families had claimed 60 per cent of all sets owned. It is estimated that, today, these homes account for about three-quarters of all sets owned.

Considered in the same article was the growth of the total British TV audience, and the question of how long this increase may be expected to continue at its current rate. There are already signs of a "levelling off." Since 1953, the average annual increase has been 1,200,000 viewers. Today, authorities claim that there are, in all, 8,700,000 viewers -- or an approximate 5.9 persons per TV set. If the industry continues to develop at its present pace, total coverage is expected to rise to at least 13,000,000 viewers. However, the "levelling off" signs mentioned above may indicate that a saturation point in audience coverage has already been reached.

* * *

Principal John Marsh, one of the representatives for Great Britain on the WCCB, recently reported on religious programs aired over commercial TV stations in England.

WCCB Member Reports

on Analysis of Com-

mmercial Television

Commercial TV is supervised by the Independent Television Authority, which has appointed a group of church consultants. In the group are: Dr. Marsh (Mansfield College, Oxford), Canon Heaton (Salisbury Cathedral), Monsignore Tomlinson (Catholic chaplain, London University), Dr. Ernst Jarvis (former moderator of the General Assembly of the Church of Scotland), the Rev. D. R. Thomans (pastor, Presbyterian Church of Wales).

The responsibility of the Independent Television Authority does not involve actual program production. Rather, in its supervisory capacity, it has a certain responsibility for the observance of over-all TV legal regulations and is, in turn, responsible to the Postmaster General. Program planning is left to stations and church consultants.

Dr. Marsh's report noted that there were a great many economic restrictions at first, but that once commercial television was earning money religious programs were given wide facilities and backing. These programs have progressed in effectiveness of control and meaning ever since. The first, a 7:00 o'clock Sunday evening telecast, proved to be so popular that the non-commercial BBC was obliged to follow suit with a religious program of its own.

The Independent Television Authority does not confine its influence to Sunday alone, but is mainly responsible for such innovations as the daily evening prayer sign-off from the transmitters of London and Midland, and special holiday programs on Christmas, Easter and Whitsuntide on all stations.

Indications seem to be that religious TV has gotten its best support in Britain from the commercial broadcasters, who have shown themselves to be quite ready to help churches in their evangelical work, and to keep the quality of their non-religious programs generally high.

ORGANIZATION

EUROPE..... Switzerland

▲ PROTESTANT STATION BEING CONSIDERED

Two noted Swiss theologians have given their support to plans for the first international Protestant radio station in Europe. They are Dr. Karl Barth, of the University of Basle, and Dr. Emil Brunner of Zurich. Plans for the station are being formulated by a recently-organized study committee composed of members of various denominations. Announcement of the theologians' support was made in *Vie Protestante* ("Protestant Life") -- in Geneva. Dr. Werner Kaegi, noted law professor at Zurich University and a well-known Swiss Protestant, was listed among several other prominent sponsors.

The study committee plans to place the station, to be built in Switzerland, at the disposal of churches throughout the continent. Its sole purpose will be the proclamation of the Gospel. All programs which might disturb church relations or prejudice Swiss neutrality will be excluded. The idea was first presented to the 1957 General Assembly of the Federation of Swiss Protestant Churches. But at that time it was decided that the organization could not assume responsibility for the project.

Additional committees are being appointed to consider detailed financial policies and programming plans for religious, cultural and educational broadcasts in various languages. Members of the Press Committee are: Pfarrer Paul Wieser (Zurich) and Pasteur J. M. Chappuis (Geneva) and the Rev. Hermann A. Parli (Lugano).

Religious News Service

LATIN AMERICA..... Nicaragua

▲ MANAGUA TO HAVE RADIO STATION

Approximately the 15th of October it is expected that the tower and first building for the inauguration of Station YNOL -- *Ondas de Luz* -- in Managua will be ready to air the Christian Message. Directed by the Latin America Mission, the project is the result of a joint effort on the part of evangelicals of the country. Radio Station YNOL that will transmit on a frequency of 825 kilocycles will be the 8th evangelical radio station established in the Latin American hemisphere. The staff will be composed of national technicians under the direction of Engineer David Solt, who is the chief engineer of the *Faro del Caribe* of Costa Rica. This in turn is under the direction of the general local committee.

EFMA Release

NORTH AMERICA..... U. S. A.

▲ NEW FM STATION IN TACOMA

Tests will begin in Tacoma (Washington) of a new FM station to serve the various churches of the area. It will be operated by 21-year-old Christian broadcaster Thomas W. Read, radio and TV consultant for the Tacoma Council of Churches.

Mr. Read has been issued a construction permit for the 1,000-watt station by the Federal Communications Commission. Plans call for a minimum of five hours broadcasting daily and throughout the day on Sundays. The young broadcaster, already a veteran of eight years in Tacoma radio and television, said programs would include hi-fi music and other features, with religious segments, to appeal to both church and non-church members.

Religious News Service

▲ ELC OPENS BROADCASTING CENTER

A Lutheran broadcasting center has been opened at Luther Theological Seminary in St. Paul (Minnesota) by the office of public relations of the Evangelical Lutheran Church. The recording and filming service studios are housed in one of six buildings acquired by the Seminary two years ago from Breck School, a Protestant Episcopal Academy. Extensive remodeling has been under way since that time. The studios provide the Church with facilities for the production of motion pictures for direct screening, motion pictures for television, sound recording for radio, tape duplication and recording for disc pressing.

Religious News Service

▲ PAN AMERICAN REPORTS PIONEERING IN THE CONGO, TAIWAN, HAITI

The Pan American Broadcasting Company, pioneers in opening up foreign commercial radio stations for the Gospel, has in the past few months successfully completed negotiations with Radio Station UFAC, Elizabethville, Belgian Congo. This station will now accept religious broadcasts in French and English. It operates with a power of 3,000 watts on frequencies of 49.80 kcs -- 60.25 metres in the daytime; and 71.65 kcs -- 41.93 metres at night.

In addition, the Broadcasting Corporation of China, located in Taipei, Taiwan, has announced that it will translate English religious programs into the Fukien dialect spoken in Taiwan for broadcasters desiring this service. These programs will be heard on the new 50,000 watt transmitter operating on a frequency of 960 kcs. Rates and all other pertinent information can be obtained from the Pan American Broadcasting Company, sole representatives in the United States.

Pan American also announces the completion of an agreement with Haiti's newest and most modern radio station of the Magloire Broadcasting Circuit. Broadcasting simultaneously, Station 4VCM (6,165 kcs -- 2,000 watts) and Station 4VBM (1,430 kcs -- 1,000 watts) have agreed to carry religious broadcasts in the English and French languages. The English broadcasts are heard from 9:30-11:30 A.M. and 8:00-9:00 P.M. All other hours of the day are devoted to French language broadcasts. One of the features of this radio set-up that makes it one of the most popular in the Caribbean area is that news is broadcast for five minutes every hour -- on the half hour.

Foreign Missionary Radio

The Christian Broadcaster

We Introduce -

François Rosenstiehl

Every so often we are confronted with the somewhat embarrassing task of "having to write about ourselves." When called upon to do this occasionally through the years, I have discovered that the older one becomes the more one discovers all sorts of connections between sundry "life experiences" that one hadn't thought of before. This is what happened to me when I sat down to "introduce myself" -- at the request of the editors of *The Christian Broadcaster*.

My children are, so to say, "growing up with radio." They are pulling wires and cables around all over the house, so that they can do their home work and carry on their conversations to the accompaniment of background music. I was a great deal older before I found myself intrigued by the world of sound.

"I Remember"

Born in Strasbourg, in 1908, within the shadow of the Muenster Cathedral, my early love was for film equipment. I remember well the primitive equipment with which I first came in contact -- a projector with a petroleum lamp, which showed poor but, for us children, wonderful filmstrips. And I remember names of the film stars of the time -- such as Pearl White, Douglas Fairbanks, Sr., and others. Under no circumstances would we miss the various weekly series.

Later acquaintance with the tools of mass communication arose with an interest in journalism. There was the work on the school newspaper -- which was dubious as to "literary value" but a source of great personal satisfaction.

However, I didn't go on with journalism. I decided to study theology -- and, at twenty-one, I found myself entering the service of our Lutheran church: first -- as curate of a Strasbourg suburban congregation; next -- as pastor of a mountain congregation in Volksber; now -- for twenty-one years -- as pastor of an industrial and suburban congregation in Strasbourg-Bischheim.

Early Religious Programs

When *Radio Strasbourg* first began scheduling religious programs, I quickly found myself participating. With nostalgia I think back on the tiny studio from which our early services were broadcast. It was located in the police headquarters. Manuscripts were often not ready until Sunday morning -- and they always had to be "censored." We automatically entered the studio with a few records, just in case of "emergency."

Simple as those beginnings were, they were significant -- and sincere. While the pastor

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Gunnar Dahmén

Son of a teacher and a Latin scholar, Gunnar Dahmén was born in Halmstad -- in Southern Sweden -- in 1909.

His academic training includes study at the University of Lund, at Zurich and Copenhagen Universities. It was at Lund that he first became interested in the potentials of the film as a medium of communication. At Copenhagen his major classroom interest was Danish Reformation History.

Receiving his early theological training in Sweden, Dr. Dahmén went to London in 1939 to serve as a lay assistant in the Swedish Seamen's Church on the Thames. Then came the "interruption" of the war -- though, actually, says Dr. Dahmén, "no important plans were interrupted since I didn't have any; I particularly dislike long-range planning." Later, having lived through war-time in England, he decided to try peace-time in England -- and there he remained until 1951.

Following his ordination, Dr. Dahmén divided his time between port churches in London and Glasgow. By request of the Y.M.C.A. he also visited German war prisoners held in Scotland and Northern England.

When he returned to Lund, in 1951, he accepted assignment as one of the pastors of the Lund Cathedral, moving a year later to Stockholm, to become organizer and producer of religious programs on *Radio Sweden*. He currently supervises fifteen regular programs a week. In addition to the strictly religious programs, he has produced several on historical and political subjects --



DR. DAHMÉN, with his wife and four attractive children, in the Lund Cathedral before his move to Stockholm to supervise religious broadcasting.

such as Thomas Hobbs, Kropotkin, John Stewart Mill, William Gladstone. (Dr. Dahmén rates Gladstone as his favorite historical character.)

Dr. Dahmén's relationships with Christian broadcasting on an international scale have included participation in the Second World Radio Conference, in London (1955); the Bossey Conference (1956); the Frankfurt Conference (1957) sponsored by the World Committee for Christian Broadcasting, at which time he was appointed as one of the representatives from Europe on the World Committee for Christian Broadcasting.

Among his chief concerns are the relations between Church, State, the various broadcasting agencies and the radio listener. He considers a comparative study of these entities in the countries of the world of extreme importance. "Freedom of religion," Dr. Dahmén wisely comments, "means freedom of religion on the air as well as everywhere else."

* * *

Continued from page 37

functioned as preacher and reader of the liturgy, the choir and conductor served as musicians and as "congregation." All were well aware of the missionary implications of the service, and dedicated to the task.

Programs Accepted

Radio and television stations in Eastern France are state-controlled media. We are fortunate in having obliging authorities that have approved such broadcasts as reports on Lutheran World Alliance conferences in Hannover and in Minneapolis, on church-day events in Frankfurt and in Strasbourg, on the World Church agenda in Hungary. Because of the limited number of ministers in our church who have, thus far, made religious broadcasting their immediate concern, it has become my responsibility to do much of the varied organizational and production work for our sundry church programs.

I would not fail to acknowledge with gratitude the many excellent and patient teachers that have been mine -- radio and television technicians and performers, producers and directors -- in France, Germany, Hungary -- in many different types of studios where I have found something new to learn. And there have been my co-workers -- very especially the young volunteer helpers who have been willing to do *anything*, large assignment or small one. Finally, of course, there has been my family -- who have so often appeared on the scene to help in the event of emergencies, when no one else was available.

It is with gratitude that I find, in my broadcasting activities, so many opportunities for meeting people of all talents and interests and of being able to work with them in this very vital and tremendously challenging service of building the Kingdom of Our Lord.

NOTE: Pastor Rosenstiehl is one of the European representatives of the World Committee for Christian Broadcasting.

Among the Leaders

▲ LAYMAN BECOMES LUTHERAN DIRECTOR

BRUCE SIFFORD of Minneapolis (Minnesota), a layman whose career has been devoted to church and secular public relations, was named director of the newly-established Bureau of Press, Radio and Television of the Augustana Lutheran Church. For the last 11 years Mr. Sifford has headed the Augustana's audio-visual service and its publicity bureau. At its 98th synod in Omaha (Nebraska) last June the denomination established its audio-visual service and publicity bureau as two separate agencies. Mr. Sifford now heads the bureau under its new name. A director for the audio-visual service is expected to be named soon.

Religious News Service

▲ NAMED TO NLC RADIO/TV POST

MISS BETTY J. BARTH, resident of Indianapolis (Indiana), has been elected secretary of the department of radio and television of the National Lutheran Council. Formerly director of radio and TV in the public schools of Indianapolis, Miss Barth has joined the staff of the NLC's division of public relations in New York. She coordinates the radio and television activities of the five church bodies which share in the department. Miss Barth succeeds Rolf H. Hertsgaard, who resigned last January after serving in the post since May of 1956 when the Department of Radio and TV was established. Mr. Hertsgaard is now on the staff of a radio/TV station in Baltimore (Maryland).

Religious News Service

▲ NEWLY APPOINTED EXECUTIVE

Prior to his appointment as executive director of the Radio and Television Department of the Presbyterian Church in the U.S.A., the REV. LAWRENCE W. MC MASTER, JR., served as minister of the Oxford (Pennsylvania) Presbyterian Church.

Mr. McMaster received his B.A. degree from Muskingum College in 1951, his B.D. from Princeton in 1954. At Princeton he was the recipient of the Samuel Robinson Foundation Award for 1954. He was host and narrator for the BFC television series *Look Up and Live* during 1955-56, a CBS television network series. In 1954 he was appointed chairman of the Broadcasting Committee of the Synod of Pennsylvania and has been chairman of the Committee of Evangelism of the Presbytery since 1955.

▲ "BROADCASTING IS EXCITING!"

"I have always felt what knowledge I have gained in other than religious work could be applied to my work for my church." This quote from MISS MARY HARQ, who is the diocesan secretary for the Diocese of Kentucky, without doubt epitomizes her entire personality. Since 1936, after ten years in sales and promotion, she has brought all her drive, energy, imagination and hobbies to bear for the Church. She is one of the most enthusiastic (and certainly one of the most articulate) members of our bandwagon. Through her un-

deviating concentration and energy, she has worked out year-round Episcopal radio-TV programming of this Division's series for her diocese. A strong advocate of teamwork, Miss Harcq would be the first to point with pride to the other members of the diocesan department of promotion, all of whom work together with dedication. A listing of all Miss Harcq's activities would fill more space than this issue of *The Script*; suffice it to say she is a most active Episcopalian and a most active community worker -- a contributor of time, energy, ideas and work. "What I once thought was just a hobby (radio and TV) has become the most exciting part of my life." She certainly transmits that excitement, and we're happy to have this opportunity to let everyone know of her accomplishments and enthusiasm.

The Script

▲ NEW OFFICES FOR MISSIONARY STATION

The *Voice of Tangier*, missionary broadcasting station in Morocco, has opened a new American office in its eastern division at 354 Main Street, Chatham, New Jersey. The REV. PAUL E. FREED (formerly of Greensboro, North Carolina) is president of the station and lives with his family in Chatham Township. Mr. Freed (a graduate of Wheaton College and Columbia University) is a Baptist clergyman. He will direct the international operations of the station from the New Jersey offices. He will also be available for speaking engagements and illustrated lectures relative to the work of the *Voice of Tangier* and one of its main functions -- that of getting the message of Christianity behind the Iron Curtain.

▲ PENTECOSTAL LEADER RETIRES

The REV. LEWI PETHRUS, pastor of the Philadelphia Congregation in Stockholm and for almost fifty years a ranking leader of the Pentecostal Movement in Sweden, will be resigning this coming autumn. He will be succeeded by the Rev. Willis Sawe of Malmo. Mr. Pethrus plans to continue as editor of the Pentecostal Mission Daily, *Dagen*, and will maintain his leadership of IBRA, the mission radio station in Tangier.

Church News

▲ NEW STAFF MEMBERS FOR FEBC

Director of Far East Broadcasting Company work on Okinawa is MR. FRANK INESON, formerly in charge of Forest Economic Research of the twelve northeastern states for the U.S. Government. Shortly after his conversion, he was sent to Japan as Economic Consultant on Agriculture, on the staff of General Douglas MacArthur. There he caught the "burden of missions." He resigned from secular work and, since 1951, has been helping the Christian Broadcasting Association in Hawaii.

MR. CLYDE HULL has joined the FEBC staff at Christian Radio City in Manila (Philippines). He has been an engineer with the *Voice of America*, both in the Philippines and in North Africa. It was while he was in the Philippines that he became interested in the technical problems of FEBC. He and his wife are now in Manila, where he is working with the electronics department in getting the FEBC 50,000 watt transmitter on the air.

Aids to PROGRAMMING

▲ DO YOU HAVE THIS BOOK?

"Don't sell religion short!"

That will be your own conclusion as you read the clearly worded little volume prepared by James Kimsey, who is now on the staff of Northwest Christian College. "An Introduction for Ministers to Religious Radio" was written by Mr. Kimsey after his experience in the Religious Broadcasting Workshop at the School of Religion of Butler University in Indianapolis (Indiana). The workshop was under the direction of Professor Alfred Edyvean, head of the university's department of speech, radio, television and drama. A copy of this valuable tool for religious broadcasters may be obtained from the Butler School of Religion or from:

Mr. James E. Kimsey
Northwest Christian College
Alder and East 11th Street
Eugene, Oregon

Price: \$1.00

* * *

▲ YEAR-ROUND RADIO PROGRAMMING

Regular broadcasts, week after week, of radio programs of the Episcopal Church can make an evangelical impact and a dedicated listening pattern for thousands. The following programs, available to local radio stations as public service contributions, can accomplish this:

26 programs

VIEWPOINT: 15-minute interviews by the Rev. Dana Kennedy, giving insights into the personalities of such people as James Hagerty, General Gruenther, Eleanor Roosevelt, Jackie Robinson, Ambassador Henry Cabot Lodge.

13 programs

THE FINDERS: 15-minute interviews by the Rev. Canon Bryan Green of England, with people from all walks of life who have found God.

13 programs

THE SEARCH: 15-minute dramatic programs with an underlying message of good will, featuring such Hollywood personalities as Robert Young, Agnes Moorehead, Charlie Ruggles, Herbert Marshall and others.

The Script

THE CHRISTIAN BROADCASTER:

Welcomes contributed articles and news items pertinent to the field of religious broadcasting and telecasting but does not commit itself to their publication or to their return

Places responsibility for the contents of signed papers and for the accuracy of news items and other factual information upon the authors and the contributors thereof. Editorial selection of material is strictly objective and implies no personal preference or evaluation.

*Asks readers, when reprinting or referring to articles published in *The Christian Broadcaster*, to mention the origin of the article as well as the name of the author.*

▲ PROGRAMS BASED ON BOOK AVAILABLE

Dorothy L. Sayers was widely known as a writer of mystery stories. But she was also a profound scholar and a great writer of religious material. The broadcasts of her book, "The Man Born to Be King" -- the life of Christ, in twelve dramatic episodes -- were heard over BBC by some two million people. It was a profoundly moving experience for many people -- one which can now be shared by Americans. These 12 programs have been recorded on long-playing records and are available to radio stations in the U.S. at a cost of \$1.75 per record. (21 records in the 12 programs, which run between 42 and 55 minutes.) Radio stations should send requests to:

Mr. Malcolm Frost
BBC Transcription Service
London, W.I.
England

▲ UN PROGRAMS IN ENGLISH

Radio Programs

UNITED NATIONS RADIO REVIEW: Highlights of the day's events direct from UN Headquarters with significant excerpts from addresses of world statesmen to General Assembly meetings.

UN NEWS: A summary of the day's news.

NEWS AROUND THE WORLD: A review of UN news plus special features on United Nations activities at Headquarters and around the world, many of them narrated by stars of stage and screen.

THIS WEEK AT THE UN: A fifteen-minute week-end review of the most important international developments, highlighted by interviews with delegates to the UN and reports from UN observers all over the world.

THE UN STORY: A dramatized series of true stories with great warmth and human interest which illustrates the work of the United Nations through its Specialized Agencies, this fif-

teen-minute transcribed series of twenty-six programs is available to radio stations across the country.

HORIZONS '57: A series on international problems, plans and perspectives as reflected in the United Nations, this fifteen-minute transcribed program is carried by over two hundred radio stations in the United States and Canada.

UN - ON THE RECORD: This Peabody Award-winning program features interviews with leading world statesmen on important issues before the United Nations.

SPECIAL PROGRAMS: United Nations Radio produces features and documentaries commemorating anniversaries in the history of the United Nations, and reports on the work of the United Nations in such important fields as disarmament, atoms-for-peace, and economic and social development throughout the world. These transcribed programs are carried by over two hundred radio stations in the United States and Canada.

Television Programs

UNITED NATIONS REVIEW: Weekly series of fifteen-minute documentary television programs which feature the activities of the United Nations and its Specialized Agencies. Programs include conference highlights, interviews with leading personalities and stories from UN sources throughout the world.

TELEVISION HIGHLIGHTS: Daily, during the General Assembly, United Nations Television Service records the highlights of the news on rapidly processed "hot" kinescopes. These are furnished to the Columbia Broadcasting System and the American Broadcasting Company, and (in both English and French) to the Canadian Broadcasting Corporation.

THE UNITED NATIONS IN REVIEW: A weekly fifteen-minute television series produced by the Canadian Broadcasting Corporation in cooperation with the UN Television Service. Charles Lynch, CBC correspondent at the UN, is host and narrator for this series which reviews the week's events at UN Headquarters and also features interviews with delegates to the UN.

PAULINE FREDERICK AT THE UN: Pauline Frederick is an NBC news commentator and UN correspondent. Her weekly program features interviews with members of UN delegations, recordings of highlights of meetings of the UN General Assembly, and her own analysis of the international scene.

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NOTE: The above transcribed programs are all available to stations gratis. Requests for detailed information should be addressed to:

U.S. Station Relations
United Nations
New York City, U.S.A.

The Christian Broadcaster